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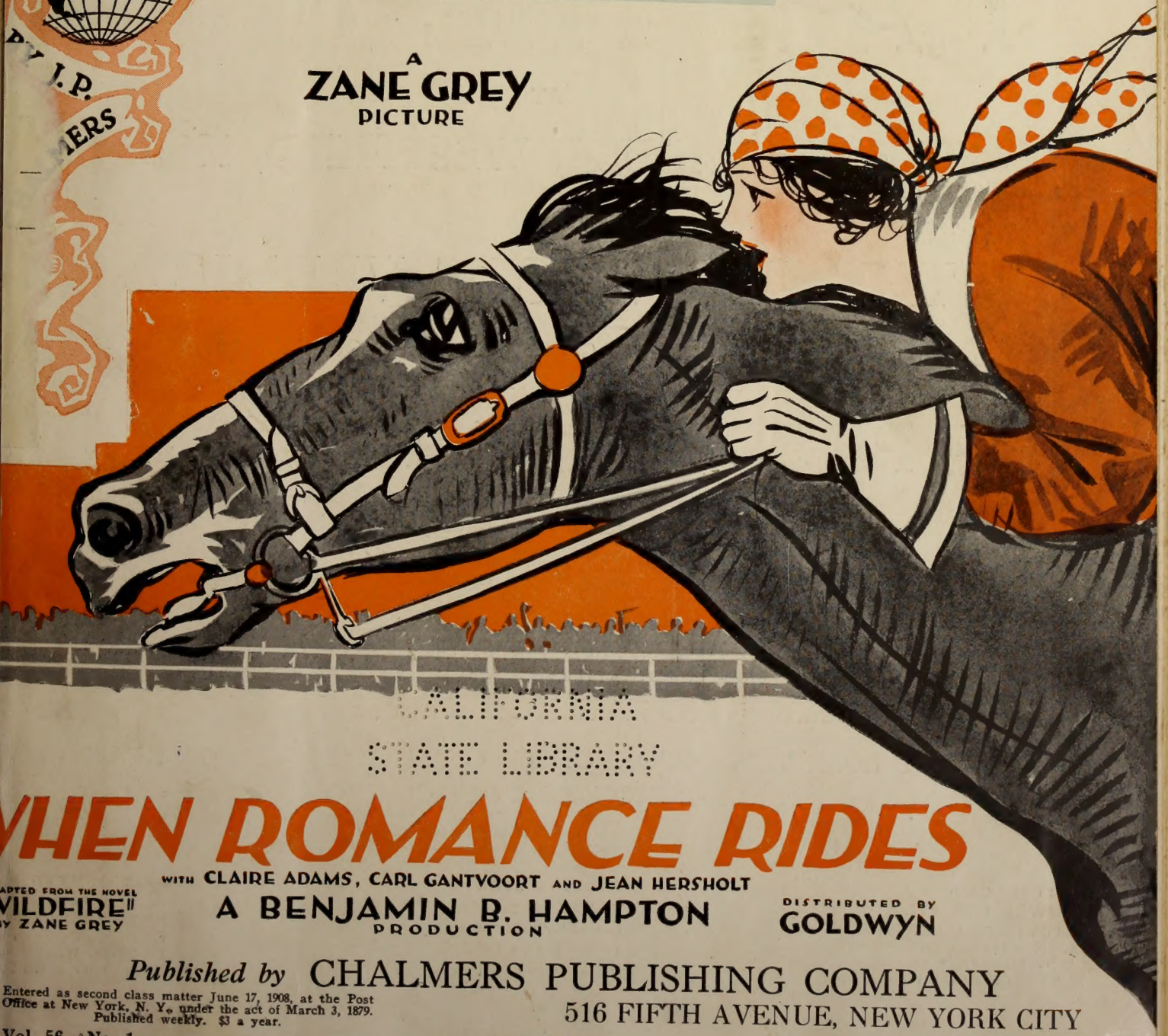
MOVING PICTURE World

Moving Picture World
vol. 56,Pt.1 See index in Pt.2



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WITH CLAIRE ADAMS, CARL GANTVOORT AND JEAN HERSHOLT

ADAPTED FROM THE NOVEL "WILDFIRE" BY ZANE GREY

A BENJAMIN B. HAMPTON PRODUCTION

DISTRIBUTED BY GOLDWYN

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

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Vol. 56. No. 1

MAY 6, 1922

Price 25 Cents

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with

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THERE'S a title that will make people stop and pay attention!

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Tom Moore

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"Over the Border"

WITH

Betty Compson *and* Tom Moore

Two great stars—**Betty Compson and Tom Moore**

A great director—**Penrhyn Stanlaws**

A great author—**Sir Gilbert Parker,**
who wrote "Behold My Wife!"

If all that doesn't make a big box-office picture nothing can!

And when you show "Over the Border" you'll agree that it's one of the big ones of the year.

By Sir Gilbert Parker
Scenario by Albert S. LeVino

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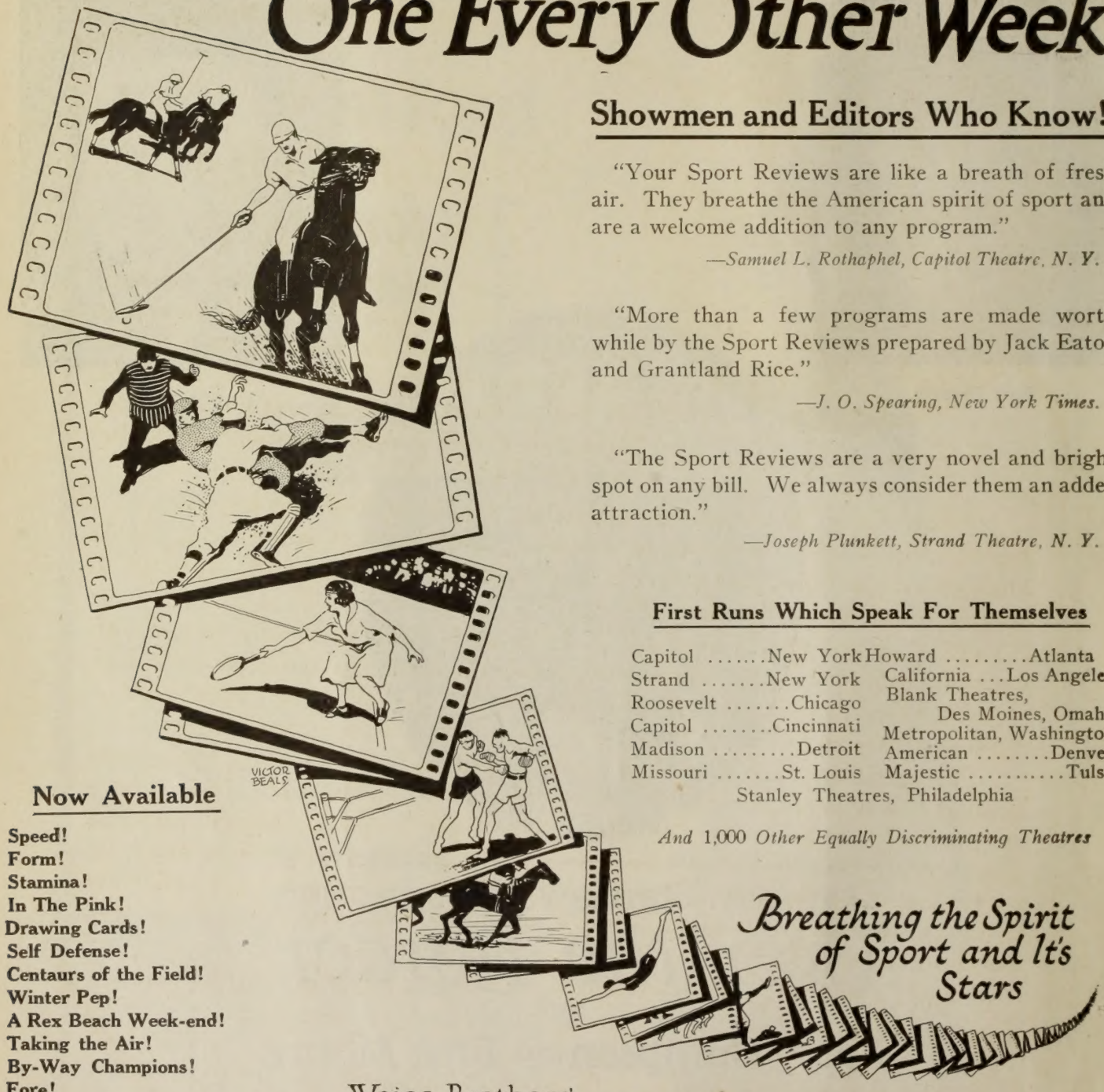
ADOLPH ZUKOR, President
NEW YORK CITY

One Every Other Week

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SPORT REVIEW

Edited by **GRANTLAND RICE**

Distributed by

GOLDWYN

by Arrangement with Artclass Pictures Corp.

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Wherever women go, the men go. That is certain. The preponderance of women at all performances of the popular stage hits in New York and other big cities disproves the old belief that screen or stage melodrama furnishes genuine entertainment only for men audiences.

"Fair Lady" is a romantic photoplay melodrama of and for women; a melodrama of love, romance, gorgeous costumes and mystery; with thrills and action; tearful pathos and relieving comedy, and appealing directly to women of all types, classes and years.

Play up the title, "Fair Lady." It gives a direct exhibitor tie-up with every merchant, for the reason that every merchant in your city deals with women. He buys his stock, displays his goods—in fact, runs his entire business to please and cater to Fair Lady. You help him, and he'll help you!

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Sell "Fair Lady" to the women of your city! They'll bring the men!

No business man ever tries to sell a stock of goods without telling his patrons what he's got, and why they should buy. Selling amusement more and more is getting to be an out-and-out straight business proposition.

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RIGHT on the minute! Yank 'em in with this roaring classic of the race track—All the sizzling action of the great Drury Lane thrillers that means capacity houses and S. R. O. at every performance.

A cloudburst of action—An enthralling love story—You can't miss the money with this smashing spring attraction.

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The great race scene—the packed betting ring—the jammed grandstands—the desperate aeroplane flight—the break-neck auto dash—gun fight in the gambling palace—the youth in the clutches of an adventuress—and a DOZEN OTHER PUNCHES!

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A Chance!

Read Arthur James great editorial on Comedy—

and

Christie Comedies in particular

Educational Pictures
"THE SPICE OF THE PROGRAM"

MOVING PICTURE World

ISSUED WEEKLY

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MOVING PICTURE WORLD

April 1, 1922

Cold Feet Warm the Soul

EIGHT years ago good comedy was considered by wise exhibitors as the back-bone of the program. It was the custom to select a mirth provoking one-reel subject and build the rest of the entertainment around it. This was not hard to do, once the comedy was secured, as short subjects were the order of the day. This system was founded on the best principles of showmanship. A comedy was of more service in recreating and refreshing the spectator than the gloom of tragedy, no matter how well done, or the thrill of fine melodrama. It was based on the idea that more persons wanted hearty laughs than anything else. Next to laughing they wanted to cry. These two primal emotions when appealed to brought the spectator in and sent him away pleased, satisfied and anxious not only to come again but to let his friends in on the party.

When big features grew to lengths that crowded out all the good short material, often the very best part of the entertainment, the comedy was not forgotten but it was frequently neglected. It became necessary to increase the length of comedies in order to get consideration and money for them. This in turn resulted in the early custom of spreading two slices of bread with butter that was only enough for one. That condition was remedied by an increase in the amount of fun per picture and the making of comedies around real stories rather than the throwing together of a lot of pleasant nonsense that had neither a start nor a finish.

This preamble is by way of calling attention to the fact that good comedy today is possibly the greatest box office asset, and good comedy is being provided, not in great quantity but in great show quality. In California we saw Cold Feet, a new two-reel feature comedy directed by Al Christie and featuring Viora Daniel. It is not only one of the best Christie comedies we ever saw but one of the most entertaining comedies ever made.

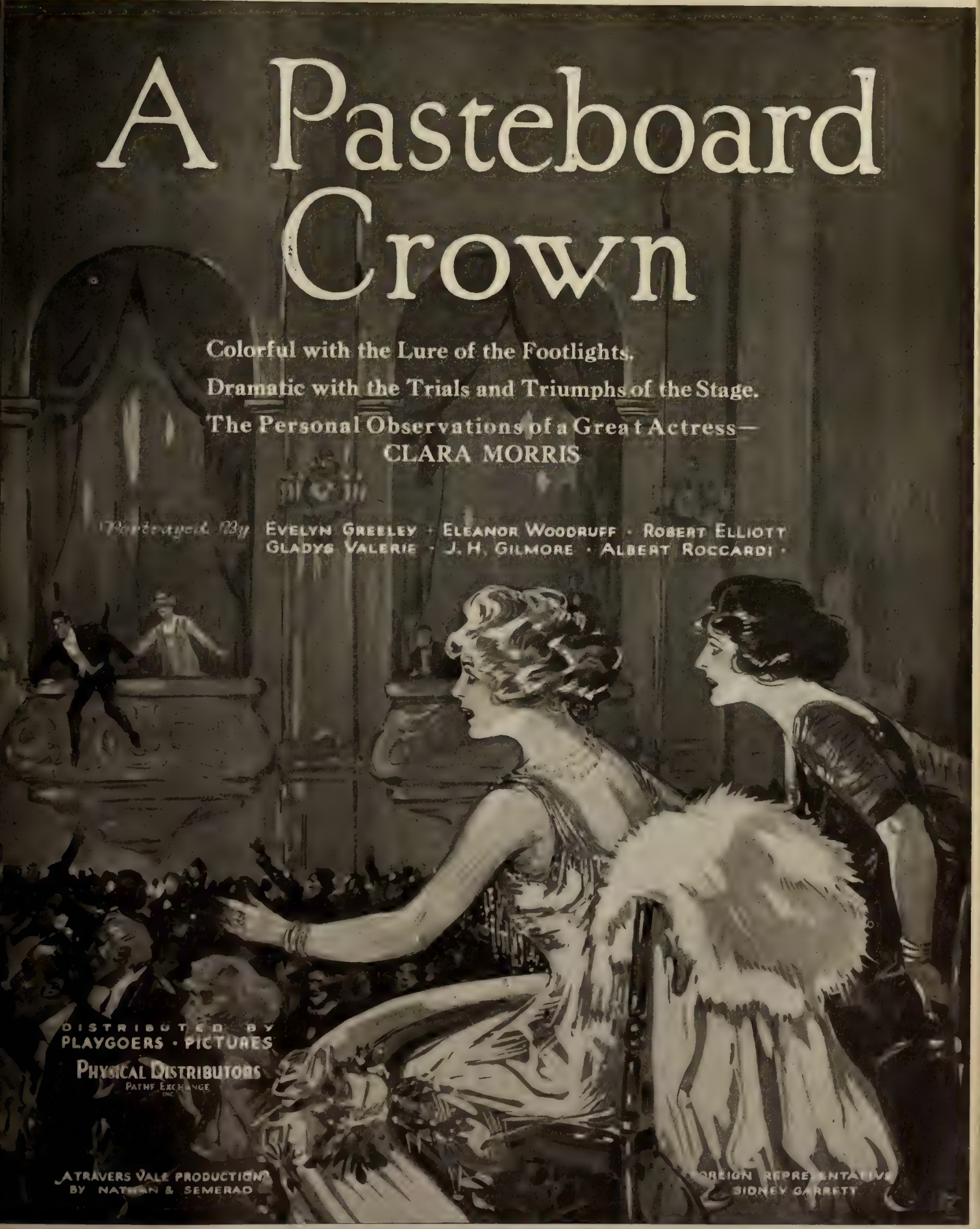
It's both an outdoor and an indoor subject, handsomely dressed, artistically scened, well played and directed in perfection. The Royal Mounted, James Oliver Curwood, villains, wolves, a handsome hero, a pleasant heroine and legitimate comedy treatment blend into a surpassing story.

Our suggestion to exhibitors is to see this comedy and if their judgment agrees with ours, to feature it on the bill and advertise it as a special added entertainment. It will certainly satisfy the patrons and send them away talking about it. Incidentally we congratulate Mr. Al Christie, his company and Educational on having provided a back-bone-of-the-program type of subject and we urge that more follow in its wake.

ARTHUR JAMES.

AND ADVERTISE THEM

TO EXHIBITOR FRIENDS
A RED HOT BOX OFFICE
TIP IS MESSRS. WARNERS
SENSATIONAL SUCCESS
"WHY GIRLS LEAVE HOME"


A Pasteboard Crown
Colorful with the Lure of the Footlights.
Dramatic with the Trials and Triumphs of the Stage.
The Personal Observations of a Great Actress—
CLARA MORRIS
Portrayed By EVELYN GREELEY · ELEANOR WOODRUFF · ROBERT ELLIOTT
GLADYS VALERIE · J. H. GILMORE · ALBERT ROCCARDI ·
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SHADOWS

in general are confused and mysterious, but the

SHADOWS

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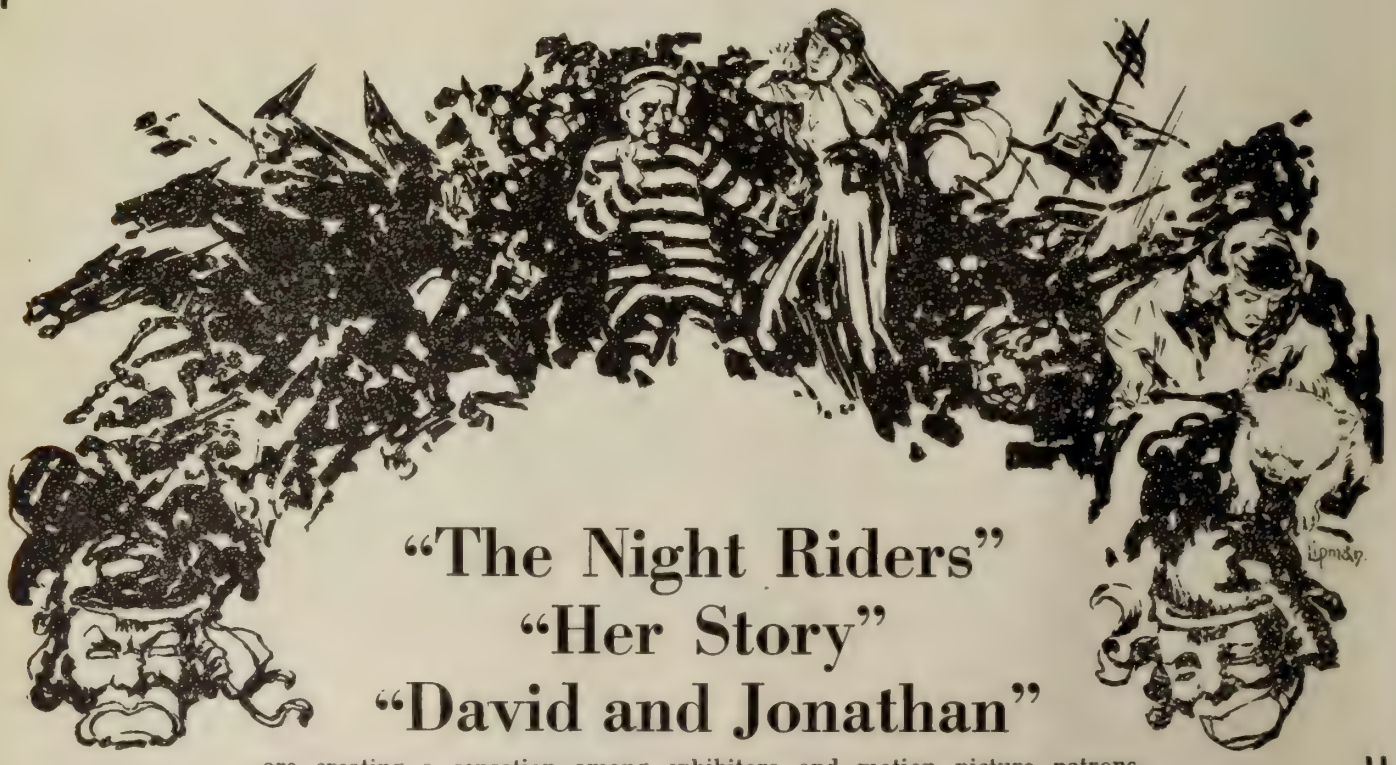
are distinct, vivid, enthralling, as they appear on the silver screen. And that is

WHY



"The Night Riders"
"Her Story"
"David and Jonathan"

are creating a sensation among exhibitors and motion picture patrons throughout the country.

"The Night Riders," in which Maudie Dunham, Albert Ray and Andre Beaulieu represent striking types in the visualization of Ridgewell Cullum's great story of the Northwest; "Her Story," with Madge Titheradge, former speaking-stage star of "The Butterfly on the Wheel," in an intensely emotional human interest role, and "David and Jonathan," picturization of E. Temple Thurston's wonderful story of love and adventure, featuring Miss Titheradge, are among the finest examples of the utilization of

SHADOWS

on a lighted screen to produce what we call "motion pictures."

Second National Pictures Corp.

140 West 42nd Street **New York City**

SELZNICK PICTURES

Distributed by Select

LEWIS J. SELZNICK'S

"REPORTED MISSING"

Starring

Owen Moore

Directed by Henry Lehrman

Now attracting the greatest audiences ever jammed within the walls of *The Criterion*, New York's premier theatre

Critics describe it as the biggest box-office attraction of a decade

ASK HUGO RIESENFELD of NEW YORK

Motion Picture News
April 22, 1922

"Reported Missing"
Selznick—Six Reels
(Reviewed by Laurence Reid)

IF there is one picture which deserves the tribute of "something out of the ordinary" that picture is "Reported Missing," accurately described by Selznick as its greatest achievement. Henry Lehrman, who wrote and directed this melodramatic comedy, has been given free rein to add to the gayety of a nation. And he has contributed a feature which will be talked about for its adventurous action, its novel gags, its subtle and broad humor, its quaint characterization, its development toward a climax which carries explosive qualities and its overwehlming suspense. This compelling element causes the spectator to grip the arms of his seat despite the fact that th incidents and gags are charged with humor. Even though you wonder if Owen Moore, "shanghaied" by his enemy, will ever see land again, you laugh over his embarrassing moments.

The star plays the part of a quiet, unobtrusive chap addicted to idleness and a fondness for liquor. He is always the gentleman. His top hat adorns his head throughout. The idea is a satirical fling at serious melodrama with the author and director punctuating the humor with just enough balancing drama to give it substance. The hero holds an option upon a fleet of merchant vessels—a fleet much desired bv a cunning Oriental. Owen takes life and his possessions lightly until the girl provokes him to carve his niche in the world. When he threatens to become serious he is "shanhaied" along with the girl. Here it is that Lehrman says "Let's Go!" Fun and excitement are running neck and neck. There is Owen in the hands of a crew of vicious cutthroats. And here comes the faithful valet in a rowboat paddling the waves for dear life.

There is action a-plenty aboard this schooner. For one thing the commissary department is soon emptied. And the skipper shoves the hearty eaters into the briny deep if they take more than their allowance. Money has been spent to make these sequences genuine. The scenes, atmosphere and properties are the real thing. A storm arises which brings more suspense. And the humor is immense as you follow the hero's adventures and the valet's trouble in singing his dying swan song, "Nearer My God to The," at the organ, the while a veritable Niagara engulfs him. The climax introduces an exciting auto pursuit and the rescue of the heroine who has been brought ashore and hidden in the intricate chambers of the Jap's villa. A hydroplane is employed to give chase to the Oriental's fast motor boat. And the sailors are called upon to help the hero in his distress. It is a healthy melee—a battle royal. Daggers, knives, fists, revolvers are used in combatting the enemy. You are laughing one minute and catching your breath the next.

The titles are genuinely funny and are contributions by humorists associated with New York dailies. Indeed Selznick has not overlooked one department to give the feature a thoroughness of production. The cast is highly efficient. Owen Moore will have to share honors with Tom Wilson whose blackface portrayal and whose antics indicate a born clown.

Drawing Power—This one will go like a house afire once it is gotten over with the public. First audience will spread the report that it is a winner. Title can be exploited to limit

Laurence Reid of the Motion Picture News thinks "Reported Missing" will go over like a house afire

ASK NICHOLAS SCHENCK of NEW YORK

EXHIBITORS TRADE REVIEW

April 22, 1922

Reported Missing

Selznick Photoplay in Eight Parts. Written and Directed by Henry Lehrman under the Personal Supervision of Myron Selznick. Scenario by Louis Allen Browne. Photographed by Louis Cronjager. Titles by H. I. Phillips, John Medbury, W. B. Johnson, E. V. Durling and Tom Bret.

CAST AND SYNOPSIS

Richard Boyd, Owen Moore; Pauline Blake, Pauline Garon; Sam, Tom Wilson J. Young, Togo Yamamoto. Other characters by Nita Naldi, Frank Wonderly and Robert Cain.

Richard Boyd, a ne'er-do-well, becomes head of the Boyd Shipping Company, by inheritance. Pauline, a flapper, determines that Richard shall do something big, so she urges him to exercise the company's option on a huge fleet of ships which J. Young, a Chinese merchant king, has his eye on. Young is aided by Andrew Dunn, general manager of the Boyd concern, whom he has bribed. To get Richard out of the way, Young has him and Pauline shanghaied. The ship is wrecked. There is a rescue. Then a race between a hydroplane and a sea-sled, a fight in Young's stronghold, and Richard, who has been aided by his faithful colored servant throughout the proceedings, gets the ships and the girl.

The introductory title says this picture is designed as entertainment and nothing else. And that's just what it is—entertainment to the nth degree, a mixture of comedy, slapstick, burlesque, melodrama, so cleverly put together that it is absolutely sure-fire. A certain cure for box-office blues—that's *Reported Missing*. According to our way of thinking all the exhibitor has to do with this picture is to add the proper amount of exploitation and serve—his patrons will do the rest.

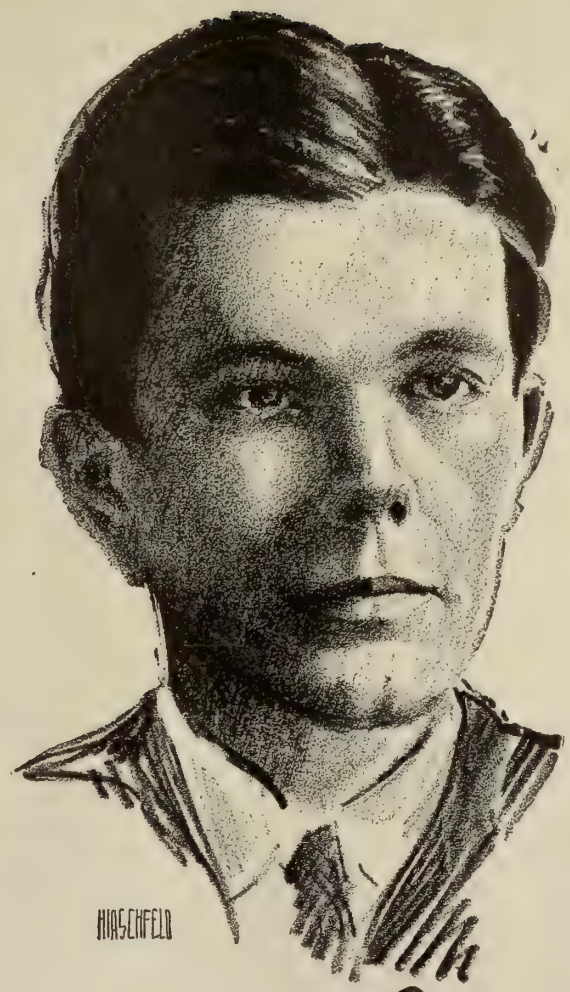
A combination of thrills and eccentric comedy—we use the word eccentric because it has a very apt meaning here—and some of the cleverest titles ever put on the screen—that's the essence of *Reported Missing*. It gives the audience a chance to laugh and laugh hard, which, as we understand it, is what most people like to do nowadays in preference to weeping.

There is just enough plot in *Reported Missing* upon which to hang a series of incidents, ranging from a realistic storm at sea to a remarkably well-staged fight in the stronghold of an Oriental. This latter incident will no doubt come a classic on the screen. It is screamingly funny and yet it thrills. And it is built around the adroit use of the razor by the hero's massive colored servant, who, incidentally, is one of the finest eccentric comedy-characters ever given to pictures.

The cast is excellent. Owen Moore, in the role of the hero, plays one of those helpless young men, at the mercy of everything and everybody that come along—for a while. Then, inspired by the girl, he proves himself a man. It is a neat and sympathetic bit of work. Tom Wilson, as the huge servant, scores heavily, and is ideal for the part. He is the life of the picture. The heroine, as presented by Pauline Garon, is pretty and effective, and the rest of the players contribute their share in excellent fashion. A little boy who appears in one sequence must be described as a 'find." Who is he, we wonder? Though he was on the screen for only a few minutes he registered emphatically as a wonderful type and a remarkably natural actor.

The direction, staging and technical details are admirably handled. The continuity runs smoothly and the total effect is well managed.

Reported Missing is a "pep" picture. And that means "pep" at the box-office.



Oscar Cooper thinks "Reported Missing" is absolutely sure-fire

ASK HARRY DAVIS OF PITTSBURGH

DAILY NEWS, MONDAY, APRIL 10, 1922

THIS RICH YOUTH LOOKED SIMPLE, BUT HE WASN'T

By McELLIOTT.

Four good newspapermen and true helped to write subtitles for Mr. Owen Moore's latest picture, "Reported Missing." They are (the subtitles) as wise as they make 'em, and as meaningful. Mr. Moore's film, too, is a good film. Listen—

Owen Moore

Once upon a time there was a Rich Youth who looked like a Boob, but wasn't. He held the reins of a big steamship company for the first time on a certain Morning after the Night Before. His Rival in Business, a Big Gump named Young, had a bright idea . . . to kidnap the Youth and spirit him off to quiet waters until he could Cinch a Deal.

Nothing Doing! Although Mister Moore looked like a Poor Nut, he was Anything But! He staged a Swell Fracas with a lot of extra men got up to look like Chinese Laundry Baggers, before the thing was over. Believe me, Boys, there was Action in that piece!

. . . . . .

I don't believe I've ever seen before so odd an admixture of seriousness and foolery. The foolery is probably that of newspaper humorists. The seriousness may be theirs, too. Anyway, the combination is a satisfactory one.

Pauline Garon and Owen Moore

Owen Moore, solemn as an owl in horn-rimmed spectacles, plays with discretion and comic gaucherie the hero. He is ably assisted in his job by Pauline Garon and Tom Wilson. It's worth the price of a good time to see Mr. Wilson pursuing with ardor the yellow minions of J. Young, the villain. His threat to make "yellow confetti" out of every last one of them is fulfilled, literally, I believe.

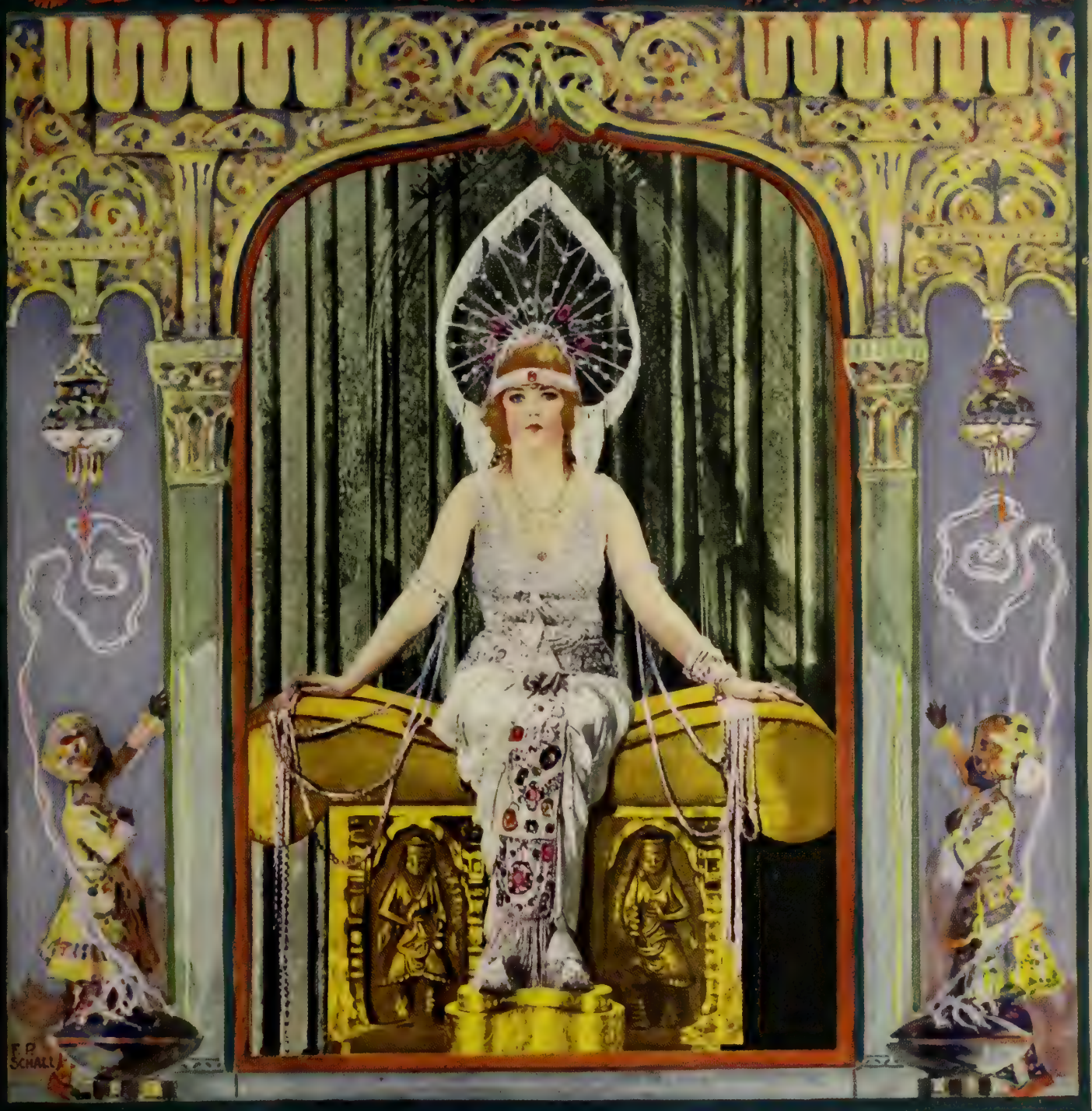
TITLE OF FILM: "Reported Missing."
TYPE: Comedy-drama.
DIRECTION: Swell.
PHOTOGRAPHY: Great.
PLOT: Unimportant.
VALUE: 100 per cent.
Produced by Selznick. Presented at the Ritz.

CLOSE-UPS	ANSWERS
Prince Mohammed Ali Ibrahim, nephew of the King of Egypt, as a guest of the Go... at Los Angeles th... watching E. M... a scene from "Brothers Und... pper asked ...ldn't be.	Miss ...vtell played in "The ..." that is was

Mabel McElliott thinks "Reported Missing" is a 100 per cent picture

ASK HAROLD FRANKLIN of BUFFALO

Created by
Cosmopolitan Productions



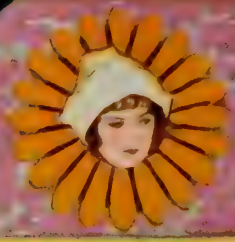
FAMOUS PLAYERS - LASKY CORPORATION

Presents

MARION DAVIES
IN
"BEAUTY'S WORTH"

STORY *by* SOPHIE KERR DIRECTED *by* ROBERT G. VIGNOLA
SCENARIO *by* LUTHER REED SCENES *by* JOSEPH URBAN

A Paramount Picture



MARION DAVIES

"Beauty's Worth" presents Marion Davies in what is by far the most congenial role of her career. A brilliant star in a scintillating, gorgeous, sprightly and delightfully entertaining comedy-drama. A lavish and artistic screen triumph.

IN

BEAUTY'S WORTH"

THE CRITICS SAY:

"You'll like Marion Davies in her new picture."—*N. Y. Daily News.*

"It appeals pictorially."—*N. Y. Evening Globe.*

"Throughout the picture Miss Davies is a delight."—*N. Y. Evening Telegram.*

"Easy to wax enthusiastic over its artistic appeal to the eye."—*N. Y. Evening Sun.*

"Marion Davies at her prettiest."—*N. Y. World.*

MARION DAVIES IN "BEAUTY'S WORTH"

BROADWAY RUN EXTENDED

"Beauty's Worth" proved such a drawing-card at the Rivoli Theatre, New York, that it was necessary to move the production to the Rialto for another week to take care of the crowds. The second week's business was even better than the first. An experience that proves the production possesses every element to please all varieties of audiences.

William Fox presents

3 pictures to bring you sure dollars

ZANE GREY'S
Western Story
The
LAST TRAIL
Western drama at its best
The great flood
The 1000-to-1 fight in the patio!
Making Money Everywhere!
Staged by
EMMETT J. FLYNN

SHAME
WITH
JOHN GILBERT
The great snow storm flight
The danger of the under-world
The wolf-man fight
Certain House Profits!
Story and Scenario by
Emmett J. Flynn & Bernard McConville
Directed by
EMMETT J. FLYNN

FOOTFALLS
The eyes failed-the ears did not
The hands of super-normal strength
Blinded-but terrific in battle
Full Houses and Sure Dollars
Follow This Picture
Story by
Daniel Wilbur Steele
Directed by
CHARLES J. BRABIN

They will bring the crowds like a 3 ring circus - -

Bill them that way

Advertise these box office bets and cash in

The money-wise are playing them-are you?

▾ EXHIBITORS ▾

We congratulate you and your organization, the M.P.T.O.A., for your splendid fight to secure greater co-operation from producers and distributors in putting over THEIR pictures.

The independent distributors that are giving you this co-operation, in addition to bringing forth big box-office attractions with titles offering unlimited exploitation possibilities, should receive your support.

We do not believe in making false promises. The co-operation already extended to thousands of theatre owners on "WHY GIRLS LEAVE HOME" and "SCHOOL DAYS" is motion picture history.

The same co-operation will be given to those who book our latest attraction – –

"YOUR BEST FRIEND"

featuring

VERA GORDON

A HARRY RAPF PRODUCTION

DIRECTED BY WILL NIGH

WARNER BROTHERS,

1600 BROADWAY, N.Y.

WARNER BROS.

WHO IS "YOUR BEST FRIEND"?

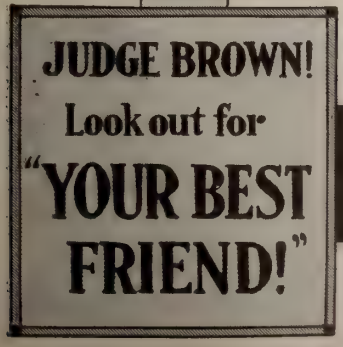
(24 SHEET TEASER THAT WILL COMMAND PUBLIC ATTENTION)

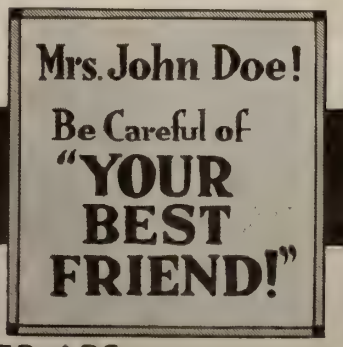
2-COL TEASER ADS.

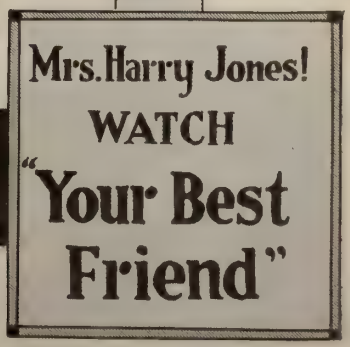
This unusual teaser angle is but one of the many helpful exploitation ideas contained in our broadside press sheet suggesting to exhibitors how to sell this feature to the public.

Every conceivable idea on exploitation together with illustrations of an unusual amount of advertising novelties and accessories, has been incorporated in our press sheet.

Write us and we will gladly send you one of our campaign sheets.







ONE COL TEASER ADS.

PYRAMID PICTURES INC. presents

My Old Kentucky Home

By Anthony Paul Kelly Directed by Ray C. Smallwood

A Ray C. Smallwood Production

With an all-star cast including

SIGRID HOLMQUIST ~ MONTE BLUE ~ LUCY FOX
MATTHEW BETZ ~ JULIA SWAYNE GORDON

On the opening night of "My Old Kentucky Home" on Broadway at the Central Theatre there wasn't even a critic's complimentary ticket in the house after 6 P.M. At 10:15 P.M. there were 200 standees in the house waiting for seats and a crowded lobby waiting to get in.

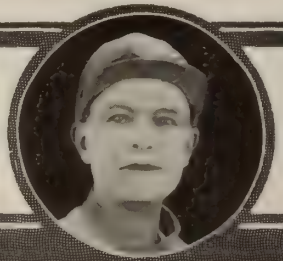
Not one laugh, one heart-throb of the picture failed to register. All the "box-office" power we have foreseen in the picture proved itself in even greater measure than we had anticipated. The audiences laughed at the comedy as you hear them roar at Chaplin; women dabbed their handkerchiefs at the corners of their eyes—for there are good, honest tears in "My Old Kentucky Home."

We are describing audience-effect, for it is *audiences* that make the pictures—not distributors or exhibitors as so many of us are foolish enough to think. We help pictures but the power of a big picture is the determining factor.

Book and play "My Old Kentucky Home" quickly for a clean up.

American RELEASING CORPORATION

WALTER E. GREENE, *President* F. B WARREN, *Vice-President*



"No Showmen Can Go Wrong With This Kind of a Picture", Say the New York Critics!

"My Old Kentucky Home" is as sweet as the memory of a mint julep.
—New York Herald

Greeted by eminently satisfied audiences. You leave the theatre without feeling you have been flim-flammed out of the price.
—Evening Telegram

Brings a tear and tug at the heart-strings. Awakens and holds the interest. A picture that meets with favor.
—Morning Telegraph

The picture that has the stuff of which success is made.
—New York American

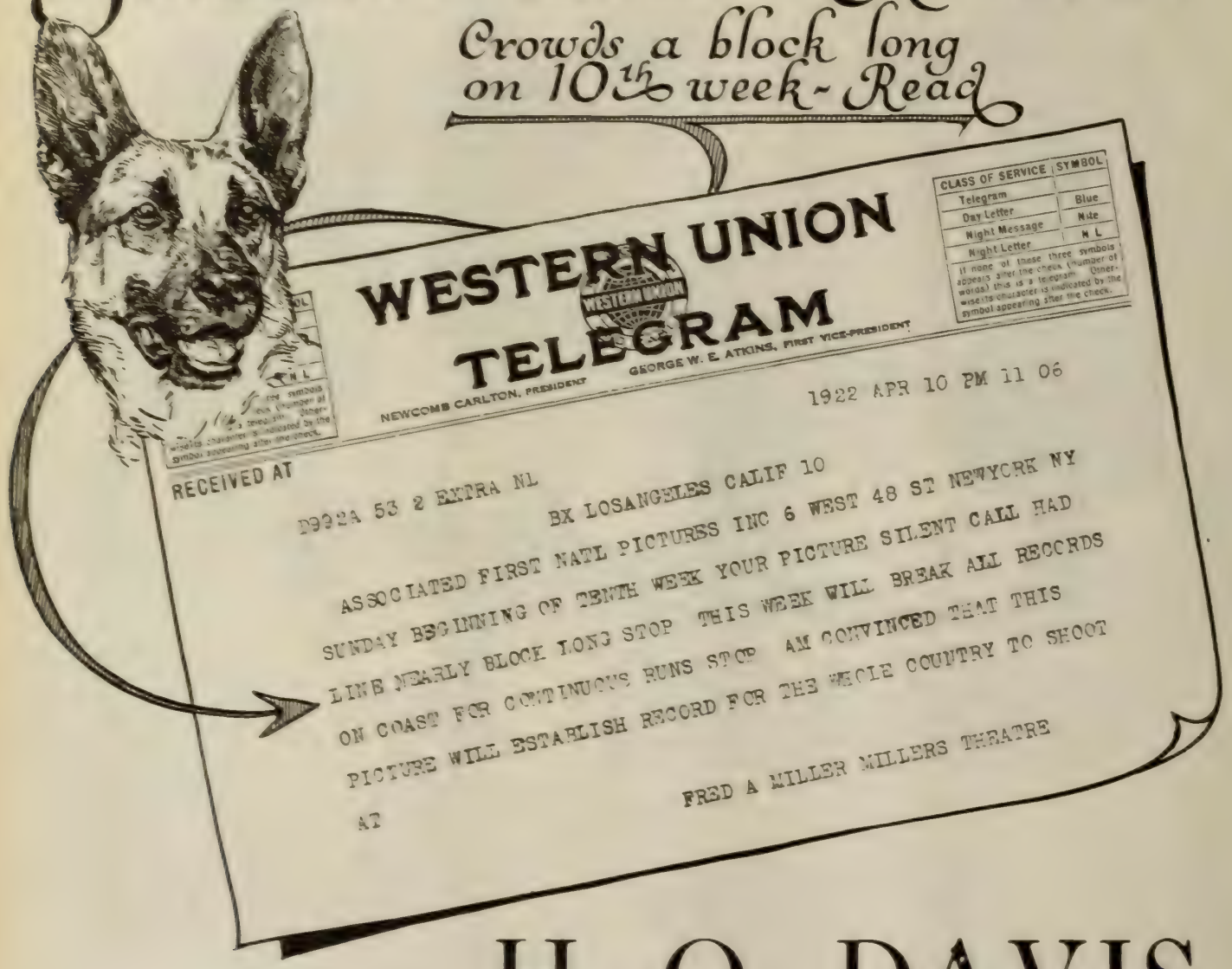
Pleasing, sentimental—a picture you follow till the final fade-out. A great horse-race scene.
—New York Journal

You can't go wrong when you picture this kind of a story. Has beauty to make one proud of having been born in Old Kentucky.
—Evening Sun

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

Smashes Coast Record!

Crowds a block long on 10th week - Read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ASSOCIATED FIRST NATL PICTURESS INC 6 WEST 48 ST NEWYORK NY
SUNDAY BEGINNING OF TENTH WEEK YOUR PICTURE SILENT CALL HAD
LINE NEARLY BLOCK LONG STOP THIS WEEK WILL BREAK ALL RECORDS
ON COAST FOR CONTINUOUS RUNS STOP AM CONVINCED THAT THIS
PICTURE WILL ESTABLISH RECORD FOR THE WHOLE COUNTRY TO SHOOT
AT
FRED A MILLER MILLERS THEATRE

H. O. DAVIS

presents

"The Silent Call"

From Hal G. Evarts' story, "The Cross Pull"
in the Saturday Evening Post

A Laurence Trimble
Jane Murfin Production

Distributed by Associated
First National Pictures, Inc.

Released on the Open Market: Available to all Exhibitors

"Swift Action That Quickens the Pulse!"

—Detroit Free Press.

Read the reviews on this picture which made a tremendous success at the Madison Theatre in Detroit.

PICTURE OF GREAT CHARM

"It is a picture of swift action and situations which quicken the pulse, and the beautiful 'shots' of mountain scenery make it a production of charm and interest. Miss Stewart is thoroughly adequate to the demands made upon her."

—Detroit Free Press.

A RATTLING GOOD FILM

"A rattling good film is 'A Question of Honor,' with Anita Stewart starring, at the Madison Theatre. There is action every minute, and the looks of Miss Stewart, of course, would make any film a success. The plot concerns the clash of wills of strong men, and includes one rough-and-tumble fight, with nothing barred, either hands or feet, that is a thriller. Virtue triumphs in the end, but has to prove its ability to handle rifles and thugs before success crown its."

—Detroit News.

"Anita Stewart in 'A Question of Honor' is called on to do a number of things and does them all superbly. She rides, swims, shoots and neatly frustrates the schemes of a group of unscrupulous financiers. In addition she is given opportunity of wearing a variety of costumes from riding habit to evening gown."—*Detroit Free Press.*

Louis B. Mayer presents

ANITA STEWART

in

"A Question of Honor"

A Ruth Cross novel from the Peoples Home Journal; Directed by Edwin Carewe; Scenario by Josephine Quirk.

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere

Keep Your Play Dates
Open for the Latest

Marshall Neilan

First National Production

"FOOLS FIRST"

with

Claire Windsor, Richard Dix
and Claude Gillingwater

Suggested by Hugh MacNair Kahler's story in the Saturday Evening Post; Photographed by David Kesson and Karl Strauss.

A FIRST NATIONAL ATTRACTION

We Can Guarantee This Is Another Big Neilan Success! We've Seen It!

FIRST NATIONAL PICTURES

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

MAY 6
1922

The Mask Is Coming Off

WITH surface appearances presenting a picture of calm preceding the great Washington Convention of the Motion Picture Theatre Owners of America, the fires of a volcano that was lying underneath burst forth furiously during the present week and a first-class war situation presented itself.

Senator James J. Walker, who has been general counsel for the Motion Picture Theatre Owners, attended a dinner at which Will H. Hays was one of the guests of honor. The dinner was in compliment to William Brandt, retiring president of the Theatre Owners' Chamber of Commerce. General Hays spoke, following out his program of a friendly co-operation among all elements of the industry for the common good. Senator Walker was master of ceremonies, and in the course of the evening he paid his respects to General Hays and sided with his views that co-operation and harmony were most essential at this time. He gave no higher praise to the General than the courtesies of the occasion demanded and subscribed to the principle of co-operation.

The industry was astonished on the following day to read a newspaper story, published in New York but not sent to the trade press, which was an attack on Senator Walker and which announced that he had been dismissed as general counsel. This story stated that the Senator was a candidate for president of the exhibitors' organization, and that he was demanding a salary of $75,000 a year. The story also set forth that the entire move was a sinister producers' activity, which had as its object the destruction of the exhibitor body. The announcement was ostensibly the product of the executive committee of the Motion Picture Theatre Owners of America, but since it was published it has been difficult to find anyone who would father the statement.

Senator Walker in very plain language denied the story as absurd, said that he had at no time been a candidate for the presidency and that he was not making any salary demands of any kind, the figure of $75,000 being wholly fictitious. In order to defend himself against a statement that was most unfortunate in its general effect on the business, he got into conference with his friends and they strongly urged upon him that he lead the fight against the present administration of the theatre owners' organization. Telegrams had been sent over the signature of the executive committee to State presidents throughout the country, asking that they give power of attorney to the committee and indicating that Sydney S. Cohen was a candidate for re-election. Messages were sent in reply by Senator Walker and Charles O'Reilly, the New York State president, who is backing Senator Walker's involuntary candidacy.

The final results of this interesting conflict will not be reached until the convention deals with the situation. That there will be a hard fight there apparently is no doubt.

It has been the custom of Moving Picture World to speak the straight truth to all elements of the industry, but at no time have we endorsed the candidacy of anyone. We have felt for a long time that the presidency of Sydney S. Cohen was a mistake and that it was doing the exhibitors more harm than good. For taking this view we were criticized by Mr. Cohen's group and were the victim of a drive on our circulation which had the happy result of increasing it. We again reiterate that we have no candidate in which we have any personal interest, but do not hesitate to say that Senator Walker's election would be in line with progress and would be calculated to farther develop the usefulness to the exhibitor of the exhibitors' organization.

Arthur James

"Cohen Must Go" Shout Exhibitors as They Accept Presidency and

Motion Picture Theatre Owners Chamber of Commerce Give Exhibitor President Chance to Back Charges Made Against Senator, But He Develops Bad Case of Cold Feet and Does Not Put in an Appearance

By ROGER FERRI

THE man who provoked that statement is nothing more than an ordinary, common, everyday, lying rat."

That was the reply, in brief, made by Senator James J. Walker to charges and insinuations embodied in a statement, purporting to come from the executive committee of the Motion Picture Theatre Owners of America, which was published in several New York newspapers.

The reply came as a climax to a war officially declared on Sydney S. Cohen this week by a rapidly-growing army of exhibitors from coast to coast who have adopted the slogan:

"Cohen must go!"

But it was the vindication of Senator Walker in the form of a resolution unanimously passed by members of the Motion Picture Theatre Owners' Chamber of Commerce, before whom he replied to the charges on Wednesday afternoon, April 26, at Hotel Astor, New York, that stood out as the big feature of a week crowded with sensational developments.

The meeting has been specially called by the M. P. T. O. C. C. to give Messrs. Walker and Cohen a chance to talk. It was originally slated for Tuesday, April 25, but at the request of Cohen the meeting was postponed until the following day.

Notwithstanding the fact that it was he who had fired the first shot and sensational charges issued against Walker by various members of the "executive committee," Cohen on Wednesday, April 26, developed a bad case of cold feet and did not appear at the meeting.

It was explained that he would not attend "on advice of the executive committee."

But Senator Walker, as defendant, was there—and there was no doubt left in the minds of those present that he was guiltless of the charges made against him. This acquittal came in the form of the resolution that was passed unanimously.

It was the most dramatic meeting ever held under the auspices of a motion picture theatre body in New York. At the conclusion of his address the Senator completely broke down. For three solid hours he answered charge after charge, proving that he was innocent of any of them. For three hours he defended his honor and his reputation as a "square shooter."

"I'll go to hell for a pal; but when a pal wrongs me as I have been wronged, then I'll fight and fight to the end," and as these words were rung out by the Senator, the exhibitors enthusiastically applauded and left no doubt but that they were back of him to a man.

In that historic gathering at the Astor there were scores of exhibitors whom Cohen counted among his staunchest friends, but when the Senator completed his response, these were the first to take his hand and assure him that they "would see that justice was done."

It was apparent, too, that Senator Walker's feelings had been hurt beyond repair; that those statements had had the effect they were intended to have on the man. But "Fighting Jim" is on the warpath. He has been attacked and, according to his friends, without just cause, but he has taken up the challenge and changed his position.

Until the Chamber of Commerce meeting the Senator had been placed on the defensive, but after that meeting, called especially to give Cohen a chance to present his charges in person, it was the present M. P. T. O. A. head who was thrown on the defensive.

Walker took the two statements purported to have been issued by the executive committee of the M. P. T. O. A. sentence by sentence and proved the authenticity or inaccuracy of each and every one. He backed his denials with indisputable facts, documentary evidence, telegrams, letters and affidavits.

And then he read a letter sent by Cohen to him retracting the statements.

"But he doesn't repudiate the charges in the statement," commented the Senator.

He was on the verge of collapse when he finished his address and he had to be helped to a chair by several exhibitors, who had listened to his closing sentences with wet eyes and tears trickling down their cheeks. It was all sincere. It was real. The Senator had touched their hearts. He was plainly affected. And he meant every word he said.

"I've stood by you for two years," he said. "For two years I've worked hard and given the exhibitors of the country the best that was in me because I love you all. I have been with you from

Cheer and Urge Walker to Repudiate Charges of M. P. T. O. A. Clique

Popular Erstwhile General Counsel Will be Nominated in Washington—Officials Deny Having Granted Executive Committee or Anyone Else Power of Attorney—True Candidacy Constitutes Genuine Comedy

the beginning and even before you organized I was with you. The records show that. I have given every thing I've got in me. I came into your organization clean—and I'm going out clean.

"I came here to answer those dirty, rotten lies, but I find that those who made them have remained away. But you can tell the whole world that Senator James J. Walker was here. And he'll be anywhere and at any time to face any and every charge that has been made against him. I have fought for you—and, boys, I've even bled for you.

"For two years I've stood by your side; for two years I've been a pal to you all. But it's all over now. I'm through. I can no longer live in an atmosphere of intrigue, hypocrisy and deception. I never did and never will. I'm leaving clean.

"I've loved this business because I've cared for you, but you can't rip the heart out of me and expect me to stay in it; you can't write the name of Walker all over a mat and walk on it and expect me to stand idly by and look on. It can't be done. I'm going to go—and I hate to go, but it's the end. I have not yet reached the low level where I care naught for self-respect or my manhood. I'm protecting both. And I'm going."

Tears streamed down his cheeks as he bade the exhibitors "good-bye."

And hundreds of voices rang out in unison:

"Don't let him go!"

But the Senator was determined.

"Boys, I want you all to know that I always will love you all, but I have myself to think about in this case. I'm leaving because I'm going out to fight as I have never fought before in my life."

"Stay, Jim, stay!" rang out the exhibitors.

Jim, as he is affectionately known to his pals, finally was induced to stay, but when a motion was made by William Brandt, formerly President of the Motion Picture Theatre Owners' Chamber of Commerce, to nominate him for the presidency of the M. P. T. O. A., the Senator jumped on his feet and shouted:

"Nothing doing! Nothing doing!"

And here the exhibitors began to crowd about the Senator vainly urging him to accept the nomination.

Charles L. O'Reilly, President of the Motion Picture Theatre Owners of New York State, at this point announced that only a few hours previous the Senator had declined to accept the post of counsel for that organization.

"Boys, I'm grateful to you all—and I know you all mean well; God bless you for that. But, boys, I've got a bigger job to do. I've got to clear my name. Cohen and his henchmen have not heard the end of this and by all the living Gods above I swear that these charges made against me are nothing but dirty, rotten and contemptible lies."

Amid a cheer that rang through the entire hotel, the exhibitors pleaded and pleaded with the Senator to accept the nomination, but again he refused, although later Mr. Brandt announced he would present Walker's name on the convention floor in Washington.

While the Chamber of Commerce meeting furnished the outstanding feature of a most historic week, developments in the controversy that resulted from the issuance of the public statements attacking Walker in spite of the fact that the latter had never announced his candidacy for the presidency of the M. P. T. O. A., directly or indirectly, unearthed startling facts concerning the methods utilized by a certain clique in advancing the campaign of Cohen.

Cohen officially announced this week his candidacy for re-election.

This announcement he made in telegrams communicated to presidents of the State organizations.

This writer in the course of interviews with officials of the theatre owners' organizations of Ohio, Illinois, Michigan, Indiana and Wisconsin ascertained that a group of men sought permission from various State presidents, secretaries and others to use their names to statements to be used in "protesting against the campaign of Walker" without knowing what the contents of these telegrams would be.

Martin G. Smith, President of the Motion Picture Theatre Owners of Ohio, in Toledo, Ohio, on Saturday evening, April 23, showed this writer a telegram he had received from a committee

including W. A. True, Edward M. Fay, Harry Stevenson, R. F. Woodhull, J. T. Collins and John I. Manheimer.

In this telegram Mr. Smith was asked to give the mentioned persons power of attorney and permission to use his name in connection with statements issued in this "and other movements defending the interests of the organization." Similar telegrams were received by heads of other organizations.

Following is the text of telegrams sent generally from "national headquarters" and signed by True, Fay, Collins, Pramer, Lick, Smith, Brylawski and Stevenson, to exhibitor officials:

"Senator Walker announces in newspapers his candidacy for President Motion Picture Theatre Owners of America. Demands seventy-five thousand dollars a year. Move of producer element to break up our organization. Walker action during organization great injury and has been dismissed as national counsel. Will you give us power of attorney to use your name in this and other moves defending interests of organization. Kindly wire collect immediately. National Headquarters, fourteen eighty-two Broadway, New York City."

The fact is that Senator Walker did not announce to the newspapers that he was a candidate. Neither did he ever announce any candidacy for any job to any representative of the trade press. He was mentioned for the position by friends and newspaper editors who did not consult him. The Senator was not even talked to. The first he heard of his candidacy was when he read it in the daily newspapers and Harrison Reports, which serving as the mouthpiece for the Walker admirers, published the initial boom.

Senator Walker never asked for $75,000 a year for the presidency. Neither was any figure mentioned by any of those who tried to get him to run. That amount was mentioned by Joe Jordan, a writer on The New York Evening World, who according to Senator Walker in his statement before the Chamber of Commerce, fixed that sum "to help me get a big retainer." Senator Walker further explained that it was an innocent effort on the part of an admiring scribe to help him along, believing that "I wanted the job and that so long as I wanted it he was going to do what he could to get me big money."

In other telegrams sent out of New York to various State officials, it was stated that "producers were back of the movement," although no effort whatsoever was made in any of communications to prove the accuracy of any of the charges. One of the telegrams even charged that the "trade papers had been subsidized."

That these telegrams in many cases did not in any way help those who sent them was indicated by the many statements made to the writer by no few of those who came in receipt of them. One official, very prominent, said:

"It seems to me that the world is getting all wrong. Just because a person does not happen to think as some of those whose names are attached to these telegrams he is a crook. Since when, I ask, has it been a crime in this country for a man to think for himself? I'm for Walker because I believe in him. I'm not for a man who will work behind a screen."

A feature of the situation that is attracting nation-wide interest is the fact that those who were the best friends of Sydney S. Cohen are today his most persistent opponents. They are Charles L. O'Reilly, president of the Motion Picture Theatre Owners of America; Sam I. Berman, E. T. Peters of Texas, and many others.

Even trade paper editors who were the most persistent champions of Cohen have turned against him.

All have agreed that Arthur James, editor-in-chief of Moving Picture World, was "the only man in the business who had right dope." The turn of the best friends of Cohen against him and subsequent developments constitute a complete vindication of the stand maintained by Moving Picture World.

Exhibitor after exhibitor, visited by this writer in Chicago, Cleveland, Toledo, Detroit and other cities this past week, voiced their commendation of "the stand taken by your editor, Mr. James, and Moving Picture World."

After Senator Walker replied to the charges made against him, the speculative exhibitors were offering 3 to 2 that Cohen would withdraw his nomination for re-election. That the exhibitors throughout the country are gradually turning against the present head of the exhibitor organization was evidenced during the past week.

Among the States that this week came out against Cohen are the following: Ohio, Indiana, the solid South, Rhode Island, Pennsylvania, Texas, Louisiana, Maine, New York, Virginia, West Virginia and several others.

As the truth of the situation becomes known State after State seems to be changing over to the Cohen opposition, in spite of the fact that hundreds of dollars are being spent daily flooding the State officials' offices with telegrams.

There are in this country few exhibitors who are liked more than Sam I. Berman. The latter contributed in no small way to "putting over" Sydney S. Cohen. In fact, it was Sam Berman who made possible the affiliation of many State organizations to the national body. He and O'Reilly were largely responsible for the re-election of Cohen last year. They were the staunchest friends the national president had and they are today his bitterest opponents.

The telegrams sent from New York broadcast throughout the country have brought about a situation that will result in either of two things:

(1) The repudiation of Sydney S. Cohen and his defeat at the big Washington convention, or

(2) The disruption of the Motion Picture Theatre Owners of America.

It is a fact that is well known in exhibitor circles that in the event Cohen and his lieutenants succeed in bringing about his re-election, those who are opposed to him will withdraw from the organization.

There are no less than 19 States prepared to withdraw from the national organization in the event that Cohen is re-elected.

That the Washington convention will be the most important ever held goes without saying in view of the many problems with which it will contend.

Whether Cohen will go through with his announced intentions of running for re-election remains to be seen, for some of his friends in New York were intimating that he "would probably change his mind when he learns of the stiff opposition to his candidacy."

Those who pretend to be close to Cohen, however, differ and state that he will continue fighting. He has enlisted the services of Edward M. Fay of Providence, R. I., head of the Rhode Island exhibitors, who some time ago took out a lease on the former McKinley Square Theatre in New York, which is owned or controlled by Cohen; William A. True, president of the Connecticut Motion Picture Theatre Owners; W. A. Steffes of Minneapolis, Jim Ritter of Detroit, and several others.

While Fay's name has been attached to most all of the telegrams sent out from New York, he will in all probability not be able to deliver his own State for Cohen. In statements made to the writer by seven Rhode Island exhibitors, the latter made it known that when they cast their votes in Washington they will not be for Cohen or any one representing him.

It has been rumored persistently in exhibitor circles here and in Chicago that W. A. Steffes, president of the Minnesota Motion Picture Theatre Owners, would be named, but this week he issued a statement in which he said "the salvation of the Motion Picture Theatre Owners of America depends on the re-election of Cohen."

However, it will surprise few, if in a pinch, his name is mentioned by some of the Cohen faction. In that case, the feud that has developed will be as unsettled as it is today for he is not an acceptable candidate to those fighting Cohen.

Another candidate mentioned as a possible Cohen substitute was William A. True, but the only comment that a very influential exhibitor would make when his name was given, was a hearty laugh. Another exhibitor who had heard the same story asked a member of the executive committee of the national organization if it were true. The reply was:

"Now I'll tell one."

Martin G. Smith of Ohio admitted frankly to the writer that he stands practically alone in that State for Cohen. The Cleveland and Cincinnati factions are for

anybody but Cohen. Three of the Toledo exhibitors will be down in Washington and they are not going to back Smith, who, in the course of an interview with the writer, said in conclusion:

"Well, after all, what I am interested in is organization. Organization must be continued and if it is for the best interests of organization not to have Cohen why I guess that is all right."

Just before the writer bade him a good evening, Mr. Smith wired Cohen seeking to ascertain "what's all the shooting for?"

While the national exhibitor headquarters have been seeking power of attorney from every State official during the past week, the fact remains that a number of those whose names were signed to the telegrams and statements, claimed they never authorized use of those names. Jerome Casper of the Motion Picture Theatre Owners of Western New Jersey wired New York this week forbidding Sydney Cohen or any one else from using his name for any purpose whatsoever.

Harry Stevenson, who is in the employ of Ed Fay in Philadelphia and who is President of the Motion Picture Theatre Owners of Eastern Pennsylvania, was another whose name has been used to statements that Senator Walker characterizes as "libelous and untrue." It is the intention of Senator Walker to hold responsible every man whose name was signed to these statements, he said.

But while Stevenson's name has been used considerably by the Cohen faction, George P. Aarons, secretary of the Motion Picture Theatre Owners of Eastern Pennsylvania, wired Senator Walker, in part, the following:

"Believe your purpose sincere for benefit of entire industry and prompted by desire to raise all elements to highest plane. Faith in you so well founded. God speed."

Mr. Aarons had evidently read the newspaper story, for he congratulated Senator Walker and added: "Feel you consented to enter the field to serve your friends, the exhibitors, rather than disrupt, doublecross or break down this organization."

Mr. Aarons has since been informed of the true situation, namely, that the newspaper report was re-written by a reporter from a trade journal which suggested that Walker be made the head of the exhibitor organization.

Mr. Berman directed the attention of the writer to fact that had "Sydney Cohen confined his statement regarding Walker to the trade press, the only medium from which he could derive any political benefit, it would not have been so hard, but aside from ignoring the trade press he took steps to see that the story was telegraphed over the Associated Press wires."

It was pointed out, too, by Mr. Berman that in the list of those who gave New York offices power of attorney there were eight names. These included, he said, two members of the national executive committee, three members of the National Board of Directors, two State Presidents and one national Vice-President. He said there are 48 State organizations, thirty-one members on the Executive Committee, nine on the Board of Directors and eight executive officers.

Sydney Nutt, President of the Arkansas organization, late this week telegraphed New York that he had not allowed any one his power of attorney. President J. C. Duncan of Iowa also wired that he had given no one permission to use his name. Senator Walker has in his possession wires from other executives who claim they have not given any one permission to use their names to any statement or telegram.

That a scandal will result from the attitude maintained by certain State executives is certain. Senator Walker has retained Joseph A. Warren as his attorney.

Another Cohen lieutenant who has been bitterly attacked and whose name was attached to the statements given out to the press, condemning and making charges against Walker, is A. J. Moeller, General Manager of the Motion Picture Theatre Owners of America. The latter receives $150 a week for his services as general manager, according to Sam Berman. He was characterized by Senator Walker "as an irresponsible tool and figurehead."

SENATOR JAMES J. WALKER

Another interesting development was the resignation of E. T. Peters as manager of the "Movie Chats" Department of the M. P. T. O. A.

Still another who aided Cohen in getting the Presidency of the organization and who helped establish the latter, being largely responsible for the famous Cleveland convention, is Sam Bullock of Ohio. He, too, has sided with those who are opposed to Cohen.

Until Wednesday there was considerable speculation as to status of Walker and Cohen. After the Chamber of Commerce session there was no doubt but that Walker meant everything that he said, that he was "going to fight to the last ditch."

For the past two weeks exhibitors, who have admired the Senator and appreciated the excellent service he rendered the organization, had seriously considered nominating him for the Presidency. Senator Walker was not consulted. His friends had come to the conclusion that it would be to the best interests of exhibitors in general if the latter were given the post. These same exhibitors urged that the organization co-operate with General Hays. As a matter of fact, Hays was invited to Washington by Charles O'Reilly at the Chamber of Commerce luncheon several weeks ago, but he hinted that Cohen would have to write him.

Cohen personally told the writer that "Hays is coming to Washington." When told by the writer that the general would require a written invitation from him, he made a memorandum and said he would do so. On Thursday night of last week at William Brandt's M. P. T. O. C. C. "party" at the Ritz-Carlton Hotel in New York, Cohen approached Mr. Hays and personally invited him to come to Washington.

General Hays is expected to be in Washington and address the exhibitors. Senator Walker, too, will be there, according to those in a position to know and on that occasion he has "promised to tell the exhibitors what I have told the Chamber of Commerce." Theatre owners in New York are urging the Senator to go to Washington and demand "a show-

down from Cohen" and an explanation of the charges.

Inasmuch as Cohen did not attend the Chamber of Commerce meeting this week, it is not believed by some that he will face the Senator in Washington if the latter finally decides to go there. But that there is every chance that the Senator will be on hand was hinted at when he said that he "will go anywhere to prove that these statements are malicious lies."

Anyway, the convention, because of the fire at Hotel Willard last Saturday, which destroyed the ballroom, has been changed to Hotel Washington in that city.

The coming week promises to unearth many important developments for both sides are on the alert and in a fighting mood. Both sides are determined and each is lining up strong support, although scores of telegrams this week swamped the offices of Senator Walker from exhibitors who urged him to accept the nomination.

The special meeting of the Motion Picture Theatre Owners Chamber of Commerce in New York on Wednesday, April 26, came as a climax to a situation brought about through the publication of various statements in New York newspapers in which certain charges were made against Walker.

The Chamber of Commerce in order to prevent disruption offered to bring Walker and Cohen together. Both accepted, Tuesday, April 25, was the date selected, but Cohen asked for a postponement, saying that that day was the anniversary of the death of his wife and, as was his custom, he had to go to the cemetery. Walker agreed to a postponement. On Wednesday, April 26, the meeting was called by President Landau of the M. P. T. O. C. C., but while Walker was present, Cohen was not.

Mr. Michaels of Buffalo, in explanation for the absence of Cohen, stated that the latter had been "advised by his friends not to attend and for that reason he is not here."

Adherents of Cohen, who, although at first loyal to the latter, were the first to shake the hand of Walker after he had completed his reply, had sought to keep representatives of the daily and trade press out of the session. Representatives of the press appealed to them, but in vain. Finally, those who opposed star chamber proceedings, succeeded in bringing the question to a vote and it was finally decided to admit the trade press.

The meeting was then opened. Mr. Landau explained the purpose of the meeting and then introduced Senator Walker.

Senator Walker said that he was not at all pleased to attend the meeting in the capacity that he did, but, he added, "it had to be done because certain things have been said against me that must be proved. And I am here to prove that they are untrue."

Then he continued:

"When I have talked to you on previous occasions, I have spoken to you on potentiality, history and business matters in general. Today, I am here to ascertain whether there is any character in exhibitors of this country. I have spent about three years with you and fighting for you and if I find that there isn't any character, then I will know that I have wasted those three years. I have every confidence in exhibitors, but now is the real test and I'm here to put you through it.

"Your chairman made a misstatement; no, I won't say that. But he did say that I was general counsel of the Motion Picture Theatre Owners of America. I have been dismissed from that position I understand and yesterday I was made counsel of the Motion Picture Theatre Owners of New York State. I don't know what I am. But while I have been dismissed as general counsel for your national organization I cannot accept the job with the State organization. The reason I will explain later.

"What is the M. P. T. O. A. anyway? It is an organization of exhibitors throughout the country without constitution or by-laws. That's what it is. The only way a man can join the Motion Picture Theatre Owners of America is by joining a State organization, and he automatically becomes a member of the national association. I challenge you to go to the national headquarters any time and ask for the name of any member and they will refer you to a State organization. Without these State organizations there would be no M. P. T. O. A. Where is the list of membership? There is none."

After explaining the functions of the national organization and its dependency on local organizations, the Senator read a letter sent to his home at 6 St. Luke place, New York, by messenger, but addressed both to his home and office, 61 Broadway. The letter, he said, was delivered to him Saturday night, April 24, at 7.30 o'clock.

Senator Walker read the letter in which the charge was made that he had been negligent and that "for several months you have not given your service to the organization" and that they were "taking this means of dispensing with your services."

The letter was signed "A. J. Moller, general manager; authorized by Messrs. True, Pramer, Collins, Lick and Brylawski.

"While I have this dishonorable discharge in my hand—and that's what I call it," the Senator said, "I wonder if you reflect as I have. Have you ever had a bolt hit you squarely between the eyes? Have you ever been stabbed in the back? If you have then you know how I felt when I got this letter."

He then directed attention to the fact that Moeller had signed the letter, characterizing the M. P. T. O. A. general manager as a "tool."

"If Moeller can stand for this, I can."

Then he resumed:

"Let's see. They say I have been negligent. That is not true. I'm here because a man (Pramer) from Nebraska says I am unfaithful. That man away out in Nebraska says I am unfaithful. What right has he to make such a charge and what proof has he that I was unfaithful. These are only a few of the questions that these men will have to answer to me.

"I am here to say, and will say it personally to any man who allowed his name to that letter, that any man who says I am or have been unfaithful is a liar. And that goes for them all.

"I have struggled hard, and I've worked and always given the very best in me. I'm here to answer any charge and to demand an explanation. I've come here. Where is Cohen, where is he?

"I've worked my way up and I defy you to find the man who will say that Jim Walker is not a square shooter. I have established a reputation for fair play. And I don't purpose to allow any gentlemen from Nebraska, Connecticut or anywhere else to accuse me of the dirty, contemptible things that have been said about me in the past week. Messrs. Nutt and Duncan declined to give their authorization; they wired Cohen to the effect.

"I want to say, gentlemen, that you can write your own ticket with me any day, but I want square shooting. I insisted that the trade press be invited into this meeting because I was condemned in the public press and I demand the right to tell the entire industry my side of the case.

"They have gone into public prints in an effort to slander me. They stopped at nothing to poison public opinion against me."

The Senator then referred to the statement issued to the press headed: "Walker Assailed by Movies."

"He (Cohen) did not assail me when he inspired such a statement," said Walker. "He hurt me, but he did assail the motion picture industry in general.

"I was called on the 'phone by a reporter of The New York Times, who read the statement to me and asked for a statement from me. But I refused to do so because I refused to let the public know the chaotic condition in which the motion picture industry was, knowing how anxious the public and press were to grab something that would further jeopardize the business."

Senator Walker then denied that he had at any time announced his candidacy for the presidency of the M. P. T. O. A. to anyone, directly or indirectly. He referred to trade paper editorials in which the writers urged exhibitors to name Walker as their candidate. But these too, Walker said, were written without his knowing that they were going to be written; neither had be been consulted by those who wrote them. He then told how a writer on The New York World had rewritten one of these editorials, taking it for granted that the trade had received such an announcement. This supposition he embodied in a story, erroneously making the statement that Walker had announced his candidacy. This story appeared in The World of Saturday morning, April 23.

"Quinn Martin, I have learned, wrote that story," said Mr. Walker. "I don't know Quinn Martin and have never met the gentleman. I did not know and had no reason to know that he was going to write such a story."

A little later he said: "I know a man who has a corner on egotism and there isn't anything left for me."

"I was offended when I read this story," he continued, "because it meant closer relationship with those whom I have learned to love. But if that article insulted you, then why did you employ me as your general counsel?

"There is a writer on The Evening World, Joe Jordan, who covers the Legislature in Albany for that newspaper. Joe came out that Saturday afternoon with a story to the effect that I was to get $75,000 a year for a salary. That story handed me a great laugh. I refused to believe that it was possible to get $75,000 a year from an organization that can't pay $12,000 a year.

"And if you read Jordan's article you will have observed that in it he said: 'All that remains to put this project over is Walker's acceptance.' Even there it is admitted that I had not even accepted any proposition. I asked Joe Jordan about it and tried to learn the source of all this information, money, and everything, for it was all news to me and handed me a laugh. Joe said he had read the story in The World and thought it gave him a wonderful chance to send me over. He mentioned $75,000, he said, because he was trying to get a big fee for me. Now if you know newspapermen as I do, you will understand that Joe Jordan meant no harm; he saw a chance to put a friend over and that's what he had in mind when he wrote that story. And that $75,000 salary was invented by Joe Jordan—not me. I gave no statement at all to the press and talked to no one on anything. So again I say that nothing came from me; that I announced no candidacy and never did say I wanted $75,000.

"That story did not appear in The Evening World until the last edition Saturday afternoon, which comes out late. Yet that letter with the dishonorable discharge was at my home at 7.30 o'clock. Think it over.

"Cohen says I have been negligent. Well, I'll show you letters from that same Cohen for months back in which he makes no complaint of any kind.

"Mr. Cohen yesterday asked that the meeting be postponed for his convenience. We consented. You heard the reason why he wanted this postponement. Well, that's O. K. for one day, but where is he today?

"Do you want me to say what he wanted me to say about J. D. Williams when he did not show up at a meeting? This is where he belongs for these statements attacking my character were made by him."

He then took up the statement sent to the press on Saturday purported to come from the executive committee. He read the following passage from the statement:

"In *The Evening World* is a statement from Mr. Walker to the effect that he will accept the presidency of the organization if given a salary of $75,000."

Then he said: "That statement is a malicious

lie, because I gave out no statement and could not have said any such thing. I am here today to face some of these malicious lies. Then it's up to you, but you will have to stand up and be counted just as I have to stand up and be counted in Albany when put to the test on any measure.

"I say that the statement of the M. P. T. O. A. starts off with a malicious lie. I want to further say that while Cohen's name is not signed to that statement, he either wrote or dictated it over a typewriter. And he should be here to either affirm or deny that he did issue this statement. And why shouldn't he have come here? Who are here? His friends. Yes, his friends are here. But he don't dare face you.

"Perhaps hypocrisy, deception and double dealings are part of his methods. Perhaps these don't mean anything in the motion picture business. But I tell you—and I'm here to tell you—that it is character that is involved in this issue with me."

He continued reading from the M. P. T. O. A. press statement, and in reference to insinuations made therein against General Hays, Walker said that he would not be "a demagogue" and that Hays could take care of himself. "If I can't appeal to the reason of men," he added, "I will not appeal to their passion."

"This Cohen does not know what it means to say things against public men," he said. "We who are before the public must guard our character, for it is the public that judges us. A statement attacking the character of Cohen means nothing, for the question of the reader would be 'Who is this Cohen?' But with Hays it is different. He, like myself, have to report to the public by whom we are judged and I refuse to allow the public to judge me on a deluge of malicious lies.

"I am in this fight and I'm going to fight to the last ditch. I refuse to allow this irresponsible A. J. Moeller to make statements like those to which he has attached his name when those statements are lies. And they will answer for every statement they have made. Mark those words well."

Mr. Walker then read the following paragraphs from the statement:

"If the producers want to hire a professional politician to run their affairs for them, that is their business. If there is not enough executive ability within the ranks of this special group of producers to conduct their business without going outside and engaging a politician, that is their misfortune.

"Then again the screens of the motion picture theatres, owned by the theatre owners themselves, cannot be used for any political or other propaganda, no matter from what source this may proceed. The theatre owner will protect the public against any such debasement of the screen as is now contemplated in the political moves now under way. They will keep the screens free from the contact of professional politicians and hold the theatres in the service of the people."

"This person has cast reflection on every public official. He should be here to be made to answer whether he considers every public official a professional politician. There isn't a public official who has not taken exception to that charge and you'll hear more about that later. There isn't one man in public office, I say, who has been and isn't insulted by this malicious, dirty, rotten insinuation. He will be asked to answer this. And so will you. Just wait.

"And did you read that reference to keeping the screens free from politics? You know where I stand on that. I always was against the use of the screens for political purposes. He says that the screens are being kept away from professional politicians. You know only too well what Cohen has asked you to do with your screens, so I won't go into that, but the miserable insinuation that I am a professional politician is something you will have to think about because public officials are incensed over this.

"Perhaps it's been because I have fought so hard, because I've got the exhibitors here so many things that I am a professional politician. Well, I'm going to stake Cohen to this job.

"You can't hire this professional politician any more at any salary under existing conditions."

He also referred to a paragraph in the M. P. T. O. A. statement in which it was said:

"This is especially displeasing to them when Senator Walker, now being boosted for this place by Producer elements and a few disloyal Theatre Owners, has publicly stated in the presence of Will H. Hays, who represents the Producers: 'I like Will Hays. I am willing to sit at his feet and take my mental prescription from him.'

"Theatre Owners who for years have been subjected to the injustices and sharp practices of some of the men Hays represents, are not willing to 'sit at the feet of Hays and take their mental prescription from him.' Neither are they anxious to pay a professional politician $75,000 a year to do that feet worshipping act for them."

The Hays statement was made in jest at the William Brandt testimonial dinner at the Ritz-Carlton. Those who listened, hissed the statement and assured Walker that his speech had been distorted and that the thought had been not completed, for the Senator on that occasion added that after he had seen what another had, he had decided to "change the doctor from whom he would take his mental prescription." The remark when made last week was received as a hearty joke and never intended to be or taken seriously.

Walker said:

"This statement was not given to the trade press in which it would be published in its entirety. No, it wasn't intended that it should be published in its entirety. No, he gave it to the public press in the hope that it would be cut And he doesn't attach his signature to the statement, either.

"I charge that Cohen is the provoker of this statement. It was given to the press out of his office. Now, if he didn't write it he knew about it. Would Mr. Moeller get out that statement without being authorized to issue it? Moeller has been appointed to be the bearer of the dirty work of this provoker against his pals.

"The readers of the daily papers are not going to your convention in Washington. He didn't give the trade press that statement because he knew that he would be called upon to account for it at the convention. But while that newspaper reading public remains behind in New York, remember there will be a day of reckoning."

He again referred to additional reference to "professional politicians" as "cheap and mean."

"What is this job that Cohen is looking for with a mouth of lies?" asked Walker. "The difference between Cohen and me is that Cohen is chasing a job and I have several to choose from. But he can live on a job that stands for hypocrisy.

"But his day is coming. Just remember this: that as fast as rats are born new rat traps are made. There is a rat trap for every rat. In the end the trap that was made for the rat gets that rat and my hope is that the trap will get no innocent bystander.

"I'm through today, but not until I have told you everything; not until I have cleared my name; not until those who have lied are proven the rotten rats that they are. Then I'll say good-bye; perhaps, then you'll miss that chattering, funny, little Mick.

"As you treat me so will the fellow who comes in my place judge you. What guarantee have you that you will not be stabbed in the back as I have been stabbed. And, remember, I was his closest pal."

In reply to the charge that he had been negligent, he read the following from the statement:

"Senator Walker has been the national counsel of the Motion Picture Theatre Owners of America. Because of political and legislative activities, Senator Walker has been unable to give the necessary attention to the work of our organization, despite the fact that his retainer was $1,000 a month. For fully five months Senator Walker has done nothing whatever for our organization. He has been for three months of that time busy at Albany as a party leader and for two months was ill and unable to work.

"Finally after it became manifest that Senator Walker could not or would not perform the service for which he was engaged, members of the National executive committee of the Motion Picture Theatre Owners of Amer-

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The William S. Hart Company
5544½ Hollywood Boulevard,
Hollywood, California.
April 21, 1922.

Mr. Will H. Hays,
Director General of the
Motion Picture Industry.
Dear Will Hays:

Today I sent you the following wire in answer to one received from you:

"Your wire received today. I regret exceedingly that I cannot arrange to be with you all during the big drive for the great cause. The popularity contest to select the favorite motion picture actor or actress at ten cents a vote is a mighty fine idea. I am mailing you my check for two hundred dollars and ten cents. Will you kindly purchase two thousand votes for Will Rogers with the two hundred dollars and one for me with the ten cents? I want to be sure of being a starter."

In accordance with the above I am enclosing my check for two hundred—and the dime.

I wish mightily I could have fixed it to go to the Big Camp—for many reasons. The main one being that I sure would like to meet you and feel the grip of your fist. You have got a big job ahead of you, Will Hays, but you have proven yourself a big man—so go to it.

Every well balanced person in the movies is with you and there are mighty few in the game that are off balance.

Wishing you the greatest success,

Always sincerely yours,

Bill Hart.

ica definitely terminated his connection with our organization and notified him to that effect.

"Senator Walker's position with the Motion Picture Theatre Owners of America has been only that of an engaged attorney. He was not authorized to make any statements for our organization within the past five months."

"This is a subtle and tricky mind—the mind that wrote this," he said. Then he went into detail to cast into the discard this charge. "Thank God," he said, "that the day is not far distant when I will return to those professional politicians, as this person says, in Albany—those men who have done you exhibitors many favors. He charges me with neglect because for three months I have been up in Albany fighting for you, seeing to it that you got a square deal. But take it from me, I'm glad that I will soon give those men all my time exclusively. I'm glad I'll soon be back where a man's word means something, where a man's a man, where they don't kiss you today and stab you tomorrow.

"Up there they do not make promises that they can't keep. When a man tells his pal or colleague he is going to do something he does it. He comes clean. And if he doesn't come clean he's through."

He then hit at Movie Chats, which, he said, Cohen had "kidded many of us into believing were going to make millions."

Then he attacked William A. True and Edward Fay, mention of their names handing the spectators their first laugh of the dramatic meeting. "Where were William True and Fay in Minneapolis while Berman and O'Reilly were running around pulling strings for who—for Sydney Cohen.

"Neither one of this pair (True and Fay)," emphasized Walker, "has the interest of exhibitors or your business at heart. And I know. Their interest in the business is limited to that on which they cash in."

Walker said he had been in the employ of the M. P. T. O. A. as general counsel for twenty-six months.

"They say I got $1,000 a month," he said. He added that out of the twenty-six months he had served the organization he had received payment for but fifteen.

He reminded the exhibitors of the statement made frequently by Cohen at conventions and other meetings that "Jim has got to get a retainer." He reminded them, too, that on those occasions he told Cohen and exhibitors that he was contented.

"Have you ever heard Fay or True say that?" he asked. And a dozen voices answered negatively. "Did you hear of either one doing anything that benefited anyone but themselves?"

He started to work for the organization in December, 1920, but was reminded that it was through his efforts that many bills of importance to exhibitors were championed by and passed through his influence and work in Albany before he was counsel for the M. P. T. O. A.

"And, besides, what I want to know is, who hired me?" he asked.

"Like Topsy I never was born in this business, I just grew in it."

He reminded the exhibitors that Adolph Zukor had settled every complaint laid before him, namely, the Mrs. Dodge and Schwartz cases, those ranking as the two most important, Zukor having given the widow, according to Walker, $5,500 and to Schwartz, $3,500. He said that he asked for a contract for his services because of statements he had heard while in Milwaukee.

"On the train en route to New York," he said, "I told Cohen I wanted a contract." He answered with: "What do you want a contract for?" I answered, "Because they are not substantial." Cohen replied: "Don't bother about these cooties; I am the organization. But I told him that 'I wouldn't take his word on a bet.'

He then referred to another statement charging negligence of duty during the latter part of 1921. He pointed out that in spite of illness he was called to New Haven and later went to Boston where he was taken suddenly ill. He was removed to a hospital on September 18 and underwent a major operation the following day. He did not collect salary because of illness for September, October, November and December.

"Ask Cohen to tell you the truth. And they have said that I was negligent. The man who provoked that statement is nothing more than an ordinary, common, everyday, lying rat."

Continuing in his attack against Cohen, he said: "He has lied continually about me. They have made insinuations they will have to eat."

And here Senator Walker began to break down under the strain he was undergoing, mentally and physically. Tears began to trickle down his cheek as he said:

"Those dirty rats will never live those lies."

He then told, as he wiped his eyes, how he, sick, went to Washington, sat down with Senator Smoot, and extracted from him the promise the five per cent. tax would be defeated.

"After that I came back and went to the hospital. All my friends, God bless them, came along to see me. Even those who I fought politically came to wish me well. And one day Cohen came. I'll never forget what he said, for my nurse repeated it so often after that. Tiptoeing into the room he whispered: 'Sweetheart, I bring you love and kisses from 10,000 exhibitors.'

"It is true and I went to the hospital—and he sent me there," he said, referring to the work he was called upon to do. And in these statements he was borne out by various members of the national organization.

"You will never get along with a man who is ungrateful and guilty of breach of confidence."

The Senator then went into details concerning pending cases in court involving exhibitors, saying that while Cohen had neglected these cases and given no thought to those involved when he "dismissed" him, he did continue with them and will dispose of each and every one. He told of further achievements in which the exhibitors benefited, most important of which was the revision of the fire ordinances after the Fire Department authorities had issued an ultimatum to every exhibitor in New York to comply with certain regulations.

"I could forgive his (Cohen's) ignorance," he said, "but his ingratitude—never!"

"I came to you clean—and I'm leaving you clean. Where is that slogan, 'an injury to one is the concern one all?' The hell it is. I sent Cohen a wire asking certain explanations, but he didn't answer. Cohen has retracted the statement, but he does not say that it is not true—and that's what he has got to do."

Marshall Neilan Sails; Signs Goldwyn Contract

Marshall Neilan sailed for abroad last week and took with him his assistant director, cameraman and production staff. Before sailing he signed his contract with Goldwyn, whereby he will produce his pictures in conjunction with the Goldwyn organization.

"My arrangement with Goldwyn is most satisfactory," said Neilan just before he left New York. "It gives me just the right scope for my work."

—And the Band Played "For He's A Jolly Good Fellow"

T. O. C. C. TESTIMONIAL DINNER IN HONOR OF ITS RETIRING PRESIDENT, WILLIAM BRANDT, AT THE RITZ-CARLTON HOTEL, THURSDAY EVENING, APRIL 20

Billy Brandt's "Party" a Real Tribute; Exhibitors Praise His Faithful Work

By ROGER FERRI

EVERY film man and woman who was anybody in New York was at the William Brandt testimonial dinner and ball at Hotel Ritz-Carlton on Thursday night, April 20 and paid a deserving and enthusiastic tribute to the outgoing president of the Motion Picture Theatre Owners Chamber of Commerce.

Brandt's party, as the affair became to be known, was something more than a mere social gathering of friends of the popular exhibitor. It was a historic gathering of film folk who had something to say—and said it.

There was General Will Hays in all his glory, Senator James J. Walker and who not. Even Sydney S. Cohen, although the picture he presented was a pathetic one because those pals of his who until two weeks ago were his staunchest standbys, were not with him—and he stood alone. And not unnoticed was the grab that Cohen made for the smiling Will Hays when he detected the latter talking to a group of exhibitors.

Cohen Meets Hays

The General smiled as the M. P. T. O. A. head came to him and referred to the invitation that he had been extended the former cabinet official by Charles L. O'-Reilly and others at a previous meeting of the M. P. T. O. C. C. Cohen asked if he would come to Washington—and then two days later newspapers in New York carried stories in which was published a statement purporting to come from the executive committee of that organization attacking officials of the M. P. T. O. A., who had courteously invited Hays to Washington during the absence of the president, who was in Parkersburg, West Va.

A Walker Ovation

And the boys thought they had Bill "stalled." They figured that he would play as the amateur actor making his professional debut would, but they were wrong, for Brandt turned out to be a splendid general and he turned the tide when he came forward with a gold cigarette case and presented it to Senator Walker in appreciation of the services he had rendered the exhibitors of the country in general. The gift came from the Chamber of Commerce.

The reception that followed reminded this writer of a wild night spent at Reisenweber's on Armistice Day, when men and women became wild, uncaring, reckless children again. There wasn't a clear voice in that crowd when Bill stepped forward and made the presentation. Everybody shouted until he or she was hoarse. And it was that kind of cheering that is inspired from the heart. There was no question about the exhibitors being firm believers in the honesty and integrity of the man who had given his all to them in their hours of greatest need.

For once the senator was stumped. He had been the Santa Claus all evening. He had good heartedly made presentation after presentation, but the gift of the organization to him literally took him off his feet and he just spoke as his heart dictated. He told how he felt and with a lump in his throat he cried out he loved this business and then leaning forward almost across the table, he shouted:

"Wonderful Pals"

"By the Holy God of Gods I will say again that I love this business and you can do with me as you see fit. I hereby dedicate and consecrate all my efforts to you wonderful pals, who tonight have made me the happiest man in the world.

"I am with the fellow who is with me because I have been kicked around and know that many times I have been wrong. But I'm right now. I've seen the game and I'm on the right road."

Bernard Edelherz acted as toastmaster and after paying an eloquent tribute to Mr. Brandt, introduced the speakers. Referring to Brandt, however, he characterized him as the "pal that every one who knows him will swear by." The first speaker was Cohen, who spoke more briefly than usual. He referred to the status of Cicero and told of "an alliance between the exhibitor organization and the producers and distributors."

"We are ready to co-operate and work with other organizations representative of other branches of our industry," Cohen said. "The time has come when all branches of this business should get together."

He praised Brandt and William A. Landau, the new M. P. T. O. C. C. head.

Hays Urges Confidence

General Hays, the next speaker, was given a rousing cheer when he stood up to fire his opening shot. He extended his felicitations and praised the Motion Picture Theatre Owners Chamber of Commerce. "Confidence and co-operation," he began, "are most needed in this business. Confidence and co-operation between producer and distributor on the one hand, and the exhibitor on the other hand, mean the solution of our every problem.

"If we have co-operation in this industry we will get character and with character will come courage. Let us make our industry strong and co-operative and when we have accomplished that, nothing this side of hell can stop us—and not until then will they stop kicking our industry around. They'll soon be building monuments for us if we carry out this program of confidence and co-operation.

"The time to strike is here and now. By determination and honesty of purpose in whatever we do we will win. There are no yesterdays in this business. There must be no going back. We must go ahead, fighting honestly, confidently and co-operatively. And if we do this we can't go wrong."

Walker Lauds Associates

Then Senator Walker came and the crowd arose as one man at mention of his name. He began as follows:

"I like this fellow Hays. I like all big men. I like him for two reasons: one is that he is going to do our industry a lot of good and the other because they have taken him out of the Republican party."

Walker then paid tribute to his associates in the M. P. T. O. A. and Adolph Zukor, characterizing him as "a game little fellow." Returning to Hays he said that he admired him because he "had picked out a dog that has been kicked around to fondle, when he could have had the pick of the best jobs, that commanded bigger salaries." But he came out and said: "You have got to stop kicking this dog about."

Senator Walker then presented S. B. Bock with a gold watch as a "token of genuine appreciation and affection of the M. P. T. O. C. C.." Charles Goldreyer and Sam Sonin, too, were presented with watches. President-elect Landau next spoke, praised his predecessor as a "loyal brother and jolly good fellow." He gave Brandt a cigarette case. Walker then introduced Brandt, who was cheered for fully three minutes, presenting him with the silver set.

Accomplished Under Brandt

Brandt spoke interestingly on organization and told that since December 24 of last year to date the New York City organization had settled 752 cases of importance to exhibitors via the arbitration board plan. He said exhibitors recovered in that period $46,000 in cash as the result of arbitration proceedings between the exhibitor and exchange bodies. These transactions, he added, involved $256,000. "Had it not been for confidence and co-operation," Mr. Brandt said, "this wonderful record could not have been achieved. If this can be done by a local organization it can be done by a national organization."

And the crowd assented by loudly applauding him. Mr. Brandt directed attention, too, to the fact that there is "considerably more money in the treasury of the Motion Picture Theatre Owners Chamber of Commerce than there is in that of the Motion Picture Theatre Owners of America."

High Spots in the Week's News

By SUMNER SMITH

"COHEN MUST GO" is the slogan of a rapidly growing army of exhibitors that is out to prevent the present head of the M. P. T. O. A. from receiving the third term he seeks. The Motion Picture Theatre Owners Chamber of Commerce is practically solid against him, especially now that he has feared to appear before that body and substantiate charges against Senator James J. Walker, which were printed in New York newspapers. Walker was there and in a three-hour speech proved his innocence of any guilt. These statements essentially charged commercialism against the counsel for the exhibitors, and said he had been "lying down on the job."

Senator Walker read a letter from Cohen retracting the statements.

"But he doesn't repudiate the charges in the statement," Walker commented. Then, while tears streamed down his cheeks, Walker bade the exhibitors farewell. "I will no longer live in an atmosphere of intrigue, hypocrisy and deception," he said. The hall was in an uproar. "Don't let him go," came from hundreds of throats. When "Billy" Brandt moved to nominate him for the exhibitor presidency, Walker shouted: "Nothing doing! Nothing doing." The cries that he be a candidate were repeated and insistent. Brandt declared he would nominate him at Washington anyway, but Walker replied:

"Boys, I'm grateful to you all—and I know you all mean well; God bless you for that. But, boys, I've got a bigger job to do. I've got to clear my name. Cohen and his henchmen have not heard the end of this and by all the living Gods above I swear that these charges made against me are nothing but dirty, rotten and contemptible lies."

Cohen has officially announced his candidacy for re-election.

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Pictures representing an actual cost of $2,000,000, four large producing corporations and the works of eleven authors have been transfered by Benjamin B. Hampton and his associate, Hewlings Mumper, to J. E. Bowen, president of the Cosmosart Pictures Corporation. The distributing companies figuring in the deal are Hodkinson, Pathe and Goldwyn. The screen properties include Federal Photoplays of California, Benjamin B. Hampton Pictures Company, Great Authors Pictures, Inc., and Grey Pictures, Inc., a minority interest in Rex Beach Pictures, Inc., and a few minor interests held by Hampton and Mumper. These have been known as Federal Productions and a new corporation capitalized at $2,500,000 will be organized by Bowen to continue the production activities of this brand.

* * *

Friction has developed in the First Baptist Church, Nashua, N. H., because the deacons vetoed the minister's invitation to Virginia Pearson, screen actress, to address the congregation from the pulpit on a Sunday evening. She was to have told how the screen can aid in making known the finer things of life. The church was crowded and the congregation waiting as the hour for Miss Pearson's appearance came and passed. Finally, the minister announced she could not speak. Miss Pearson is Sheldon Lewis' wife. They have been married eleven years.

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William Desmond, the motion picture star, is recovering in Los Angeles. The first report that he was fatally injured proved false.

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Just before Marshall Neilan sailed for Europe last week he signed a contract to produce in conjunction with Goldwyn. Papers were served on him in a $100,000 suit brought by Associated Producers charging him with owing money for stock of the company and with not producing the number of pictures agreed to in his contract.

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The government of India, writes our Calcutta correspondent, is effectively killing producing and exhibiting by taxation. Now it is proposed to raise the import duty on raw stock. as well as on positive prints and negatives, from the existing high rate of 20 per cent. to 30 per cent. Until the beginning of 1921 the ad valorem duty was 7½ per cent. Classified under the head of "luxuries," films were made to bear the import duty of an additional 12½ per cent., and a year is not over when the government proposes to increase this to 30 per cent.

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Ole M. Nelson, Grand Junction, Col., showman, has been acquitted of the charge of violating the anti-Sunday statute. Similar complaints against local exhibitors probably will be withdrawn. Jacksonville, Ill., voters have decided to continue enforcement of the local Blue Laws. It stood 2,779 to 1,898.

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Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith, sole owners and stockholders of United Artists, have formed the Allied Corporation for the release of independent productions other than their own. It will begin to operate immediately.

* * *

The site and ruins of the ill-fated Knickerbocker Theatre, Washington, D. C., are to be sold this week at public auction, as Harry M. Crandall will not re-build. Theatrical business has fallen off in that locality and there were some people sentimentally opposed to another theatre on the site. R. W. Geare, the architect, who was indicted with four others, has moved to quash the indictment. The others have pleaded "not guilty."

* * *

Producers have named an operating committee for the drive through the screens, co-operated in by exhibitors, to aid the Association for the Improvement of the Condition of the Poor in New York City, which will open Saturday night with a midnight show at which various stars will be nominated for the popularity contest.

Maryland Exhibitors Elect Officers

The officers for the Exhibitors' League of Maryland for the ensuing year were elected at a meeting held in the headquarters of that organization on the third floor of the Blue Mouse Theatre Building, on Tuesday, April 18.

Those elected are Frank A. Durkee, president; J. Louis Rome, vice-president; William E. Stumpf, sergeant-at-arms.

The board of directors will include Frank A. Durkee, Frank Hornig, Eugene B. McCurdy, Louis Schlichter, Ben Cluster, Charles E. Hicks, Charles E. Nolte, A. M. Seligman and L. Garman.

Those members chosen to attend the National Convention at Washington, D. C., include Charles E. Whitehurst, chairman; Eugene B. McCurdy, J. Louis Rome, Frank Hornig, Louis Schlichter, A. M. Seligman, C. Osborne, Thomas D. Goldberg and Harry Reddish.

Phillip Miller of Annapolis, Md., was named a member of the grievance committee.

Charity Drive to Open with Nominations at Midnight Show; Committees Are Named

NEVER before in the history of motion pictures have the various elements of the industry lined up so swiftly, so enthusiastically and so completely as they have done at the call of Will H. Hays to support the great official popularity contest to raise funds for the Association for Improving the Condition of the Poor of New York City.

Notably generous as the picture people have always shown themselves to be on behalf of other drives for charity, patriotic as they have always been in giving time, money and services to the Liberty Loan, Red Cross and other national drives, all past performances are going by the board when compared with the preparations for this great charity drive for New York City.

The call of this association with its history of three-quarters of a century of unfailing devotion to the poor and sick of the metropolis, is being answered by stars, producers, exhibitors, distributors, salesmen, scenario writers, authors, advertising and publicity men, personally and through their several organizations, in 100 per cent. fashion.

Nominations at Midnight Show

After two weeks of hard preliminary work, mainly devoted to planning and deciding on the many phases of co-operation between the committees of the Association for Improving the Condition of the Poor and the picture companies, work in which hundreds of people are engaged in each organization, the Official Motion Picture Popularity Contest will officially get under way on Saturday night, April 29, with a huge midnight show at which nominations of the stars will be made by their admirers.

On the following Monday the actual selling of tickets will start in theatre lobbies, department stores, on the streets, at public meetings and in City Hall Park, the steps of the Sub-Treasury Building and many other strategic points. Every day of the contest will have its dominant and interesting feature, all of them designed either to stimulate interest and inform the people of nature of the contest or to sell votes directly.

The Operating Committee

On the suggestion of Mr. Hays, who is chairman, each company assigned one man, and some two men, to devote their entire time to the actual and tremendous work of the drive. This group of men formed itself into a Motion Picture Producers Operating Committee. Vivian M. Moses of Fox was selected chairman and Paul Gulick of Universal vice-chairman.

The personnel follows: Vivian M. Moses, Fox film, chairman; Horace Judge, First National, secretary; Theodore Mitchell, D. W. Griffith; A. Hedley, Vitagraph; Paul Lazarus, United Artists; Charles E. McCarthy, Paramount; P. A. Parsons, Pathe; Paul Gulick, Universal; Randall White, Selznick; Jack Meador, Metro; Howard Dietz, Goldwyn; Nels Granlund, Marcus Loew; Frank A. Tierney, Fox Film; Victor J. Shapiro, Pathe; J. W. O'Mahoney, Educational; Walter Moore, Minor Lithograph Co.; Earl Gulick, Poster Advertising Co.; Victor Watson, Hearst Newspapers; R. H. Fulton, Poster Advertising Co.; J. M. Loughborough, First National; W. N. Nijey, Hotel Astor; Tom North, Hotel Embassy.

This general committee has been divided into committees on the following: Plans, finance, theatre, personal appearances, lithograph, posting, publicity, ball, printed matter, parade, stunts, midnight show, slides, public meetings, and assignments. Between the work of the A. I. C. P. committees, under the chairmanship of Mrs. Courtlandt D. Barnes and the operating committee, a perfect liason has been provided in the person of Frank Tierney.

Exhibitor Co-operation

Exhibitor co-operation was assured as soon as Sydney Cohen and Charles O'Reilly learned of the character and scope of the drive. In a letter to the A. I. C. P. the Theatre Owners Chamber of Commerce stated as follows:

"We have been advised of the drive for your charity with which the motion picture industry is co-operating, by its popularity contest for the King and Queen of the movies, and that the news reels of our industry are to make pictures of your activities and carry explanatory titles relative to the drive, which is to take place from April 29 to May 10.

"On behalf of the membership of the Theatre Owners Chamber of of Commerce I am instructed to advise you that your work and this drive has our unqualified indorsement, and that we individually and collectively will give you the fullest measure of co-operation to make this drive for this worthy cause a huge success."

News Reels Active

The news reels are co-operating and will co-operate throughout the drive. The Wednesday release of each news reel this week carried an exclusive shot showing some particular activity of the A. I. C. P. Pathe News covered the Caroline Home for Convalescent Mothers in Hartsdale. Selznick covered the clinic for the poor at the Association Building, Madison avenue and Twenty-third street. Fox News covered the activities of the Toy Shop, where old men and women are given useful and easy employment. International covered the Tuberculosis Hospital in the Bronx, the only apartment hospital in the world. Kinograms covered a staged outing of 300 kiddies from the poorer parts of the city to the Sea Breeze Summer Camp on Staten Island, which will open for the summer in a short time.

On Monday, J. P. Muller, gave a luncheon at the Cafe Boulevard on behalf of the committee to the daily newspaper men who cover theatrical assignments. This meeting was for the purpose of creating the proper channel for taking advantage of the newspaper co-operation offered by every publisher in New York City to Cornelius N. Bliss, Jr., president of the I. A. C. P. On Wednesday there was a luncheon at the Woodstock given by the screen writers and film editors of the companies in New York to the women writers on New York newspapers.

Next week's activities are already planned and all that is needed by the committee on their new offices on the second floor of the Loew Theatre Building, is more volunteer workers.

CONVALESCENT HOME FOR MOTHERS AT HARTSDALE

German Audiences Demand the Latest American Features, Says K. J. Fritzsche

By MARY KELLY

PROTESTING against the opinion of many American producers that Germany is a good market for old pictures, K. J. Fritzsche, special agent for the Tranocean Film Company of Berlin, explained that his particular mission in coming to New York at this time is to bring back features typical of the very latest achievements in this country.

"It is only these that prove really popular with the Germans," he explained. 'Your society dramas, with the elaborate sets and gorgeous clothes, are considered something a little less than miraculous over there. The financial success of a picture lies largely in the material display that it makes. Women over there are as critical of fashions as they are here, and even though the styles are not familiar in Germany, they keep sufficiently informed on the subject to know when they are seeing something up-to-date. Old styles are more objectionable to them than old plots.

"This reaction in favor of American subjects has necessarily followed the slump in German production. Since one of your biggest producers has established a European studio, the competition has been overwhelming, and during the past year the number of producing organizations has fallen from 350 to about 50. This has had a healthy effect upon production over there. Before that the surprising success of a few German pictures had encouraged all sorts of inferior attempts and these, companies now, have been exterminated.

"To put the business on a sound basis in Germany—and it is far from that now—we want to standardize our theatre programs as you have here. The feature has heretofore been considered the only thing of importance in German theatres. It will take some time to educate the public into appreciating a complete, rounded out show such as you have here, but such an improvement when it is realized will have a great effect on the box-office.

"Germans do not understand your comedies. Many times I have watched an American comedy that was a great success here, and have seen hardly a change in expression on the faces of our people as it was shown over there. This is not so much a lack of a sense of humor as it is due to the serious training which our people have always had. We have come to regard the theatre as a place for thought rather than amusement, and in the face of this habit, slapstick comedy came as a shock at first. I noticed however that certain comedies, such as one of Chaplin's grew in favor as it was repeatedly shown, and after six months' exhibition, it was a real success.

"The chief difficulty at present," Mr. Fritzsche explained, "is the restriction in regard to our importing foreign films. We are trying now to put through a bill which will permit the importing of $4,000,000 worth of films which would double the amount now allowed to us. There is so much dissension among those in our own ranks, however, that it may be long before this question is definitely settled."

Good Business Despite Kentucky Coal Strike

The national coal strike is having practically no effect in any section of Kentucky on the moving picture industry, as most of Kentucky's great coal fields are non-union.

Production is not heavy, but the exhibitors in the mining districts are finding business at about normal, although it is reported that exhibitors in some of the strong union districts of Ohio, Illinois, Pennsylvania and Indiana are suffering.

Women to Choose Matron for Buffalo Theatres

The Buffalo Women's City Club is considering the appointment of a matron for each local picture theatre. It will be her duty to see that no unsuitable films are shown children and to keep a watchful eye on all pictures to detect questionable scenes which may have escaped the censors.

The plan was suggested during a talk before the club by Samuel Carver, manager of the Empire and Academy Theatres and secretary of the Western New York unit of the M. P. T. O. A., who addressed the members on the theatre men's side of the present wave of alleged unclean pictures.

The motion would give especial attention to the Saturday and Sunday matinees. It is also planned to have a section of the theatre set aside, wherein unaccompanied children may sit in charge of the matron. A salary for each matron is talked of. Details of the plan, which has been informally approved by he club, are yet to be worked out.

Regal Films, Ltd., to Absorb Security Film Import; $200,000 Involved in Deal

DETAILS of a big film merger in Canada were revealed at Montreal, Quebec, on April 8, when announcement was made that Regal Films, Ltd., of Toronto, was to absorb Specialty Film Import, Ltd., Montreal, the transfer to be completed within a week, according to public announcement. The contract involves the sum of about $200,00, it was stated. Through this change, Regal Films would secure the Canadian distributing rights for Pathe releases which have been held by Specialty Film Import for a number of years. Other film companies in the Dominion are involved in the amalgamation, it was stated.

L. E. Ouimet, of Montreal, president and general manager of Specialty Film Import, Ltd., declared, in referring to the amalgamation that a name, other than Regal Films, Ltd., would be used for the new and combined companies.

Mr. Ouimet recently organized Laval Photoplays, Ltd., with headquarters in Montreal and with a capitalization of $300,000, to produce and release special photoplay subjects, a studio in California to be used for the purpose.

Mr. Ouimet is the oldest film exchange man in Canada and ranks as the oldest exhibitor in Montreal. He established an exchange after he had accumulated a stock of films which he first used in his own local theatres, renting the pictures to other local and out-of-town theatres. Both the Specialty Film Import, Ltd., and Regal Films have operated branch offices in six key cities of Canada for years, these being located at Montreal, Toronto, Winnipeg, Calgary, Vancouver and St. John, N. B.

Regal Films, Ltd., has been handling the release of Metro, Realart, Robertson-Cole, Wid Gunning and Selznick pictures throughout Canada. There is a distinct Selznick company in the Dominion, but Selznick features are released through Regal. N. L. Nathanson, of Toronto, is managing director of Regal Films, Ltd., and Famous Players Canadian Corporation, the latter controlling a chain of many large theatres across Canada.

The Famous Players Canadian Corporation recently presented an offer of purchase to Allen Theatres, Ltd., for the many Allen Theatres in the Dominion but there has bene no official announcement yet regarding the closing of this gigantic transaction.

Canadians Protesting Censor Fee Increase

The N. A. M. P. I. has been advised that the authorities of Alberta, Canada, have increased the examination fee for films from $1 to $3 a reel. Col. John A. Cooper, advisory board chairman of the Canadian Motion Picture Distributors Association, has filed a protest with the Prime Minister of Alberta, emphasizing the fact that the fee in other Canadian provinces range from $1 to $2 a reel.

The protest includes an argument to the effect that with a single exception, the six states in the United States where censorship laws are now being enforced, inspection and license fees do not exceed $2 a reel—the exception is New York State.

The "Noes" Have It—Don't Reduce Prices; Gillespie, Truitt and Schade Give Views

ADDITIONAL evidence to support the contention of many exhibitors that the security of their theatres depends upon holding admission prices at their present level is at hand this week. Probably the ablest statement of the case is set forth by H. A. Gillespie, manager of the Liberty Theatre, Yakima, Wash. The Liberty is one of the Jenson & Von Herberg chain of northwestern houses, most of which are holders of Associated First National franchises.

"The theatre that cuts admission prices is, in many cases, the kind of a theatre in which the price of admission is the chief bid for patronage," is Mr. Gillespie's epigrammatic way of stating the case in defense of present scales. "In the first place, it would appear to me that it is impossible to compare present admissions with those of the pre-war period. Within the past four or five years a class of entertainment presented by the leading theatres of the United States, together with the method of presentation, has advanced so far ahead of the pre-war period, that there is no comparison possible.

"Discriminating patrons demand a different atmosphere nowadays than they were content with five years ago. In my opinion, it will be absolutely impossible for first-class theatres to reduce their prices and maintain their standard of entertainment and presentation.

A Bid for Patronage

"It is certain, however, that a large number of theatres will undoubtedly reduce their admission prices, but in many cases the price of admission of such theatres represents their chief bid for patronage.

"The fact that some theatres make reduction of admission prices will undoubtedly bring forth a more or less insistent demand for the general public that admission prices, generally, be reduced. I believe, however, that those theatres who steadfastly maintain the highest possible class of entertainment, together with all the little refinements connected with the first-class motion picture theatres, will always secure a major portion of the business in their vicinity without cutting prices to secure it. Cutting prices would mean cheapening the entertainment provided, and I do not believe our patrons want that."

Jack Truitt, of the Sedalia Theatre, Sedalia, Mo., and the Grand Theatre, Moberly, Mo., is equally set against further reduction of admissions. He cites his own personal experience as proof of his position.

Small Reduction Useless

"The way condtions are and have been for some time," says Mr. Truitt, "it is hard to see as far ahead as next season, but it seems sound to say that present admissions are low enough for the class of entertainment offered in most of the picture houses. However, in cities where competition is great, especially with vaudeville theatres playing vaudeville and pictures at a minimum charge, admission prices must be given some consideration. But unless a decided cut is made—one that is radical enough to be felt—it would be useless to reduce them, as I cannot think that a reduction of 5 or 10 cents would be adequate enough to make much difference.

"In one of my theatres I reduced my regular prices 5 cents and was sorry afterward, as I cannot help but think it hurt the house, and instead of playing to more people I played to less, and while I did not reduce the class of entertainment, it was generally thought that, in order to make the reduction, I must have done so.

Bargain Matinees Drew

"In one of my other theatres I gave a series of bargain matinees one each week for three weeks, cutting my matinee prices in half, and my receipts on those particular afternoons were three times greater in dollars and cents than my usual matinees at regular prices. Whether or not the cut in admission prices would stimulate business if these prices were made permanent, is problematical and I have my serious doubts. Until further experience with them I am not going to make any further reductions, but on the other hand I am going to watch my expenses closer and also the standard of my shows, appealing more to the masses than to a class, as perhaps I have too artistic a presentation for the masses.

"It is my personal opinion that a slight raise in admissions rather than a slight reduction would be better business judgment under existing circumstances."

Lower admission prices?

"Not on your life," says George J. Schade, owner and manager of the Schade Theatre, Sandusky, O., a First National franchise holder. Schade drew a little price lesson from a boxing show that was pulled off in Sandusky a few nights back.

The Lesson Bronson Learned

"Ray Bronson, former welterweight champion of America, is the promoter of fistic entertainments in and around Sandusky," said Schade. "A lot of fans told him that if he would stage a show at popular prices, he would pack his hall. So Bronson staged a show at popular prices. He sold ringside seats that had been selling right along for $3 plus war tax, for $1.65, tax included. Reserved seats that had been selling for $2 plus the war tax were sold for $1.10, tax included, and bleacher or general admission tickets that had sold for $1 plus war tax, for 85 cents, tax included.

"Did 'they' pack Bronson's hall? They did not. The fellows who had been paying $1 and war tax, paid 85 cents, tax included. The fellows who had been paying $2 and $3 were not interested in the mediocre show that Bronson, in the face of prospective returns, was able to present. They did not patronize. After everything was over Bronson figured up to find that he was approximately $150 out of pocket. 'Never again,'" he said.

"The lesson's this," continued Schade. "The people—that is, the people who make things pay—want class and unless you give it to them they won't patronize. There are always a lot of fellows who are crying that if you'd do this or do that you'd make a barrel of money, but when you accept their suggestion you come out—in nine cases out of ten—like Bronson did.

"Then you believe that to reduce prices would be a mistake?" Schade was asked.

"A most serious mistake," was the reply. "You have a sample of just what would happen. You'd have to present a mediocre show and the result would be that the people who make your business pay would quit you, just as the people who made Bronson's shows pay by coming up with $3 and $2 respectively for the seats they occupied, quit Bronson."

Sell Knickerbocker Site

The site and ruins of the Knickerbocker Theatre, Washington, D. C., will be sold at public auction this week for the benefit of litigants, it has been announced. There are at present two liens against the property, amounting to $90,000, which the purchaser must assume.

The Columbia Road Business Improvement Association some time ago sought to induce Harry M. Crandall to rebuild the Knickerbocker and he has had the matter under consideration. This announcement gives evidence that he has concluded not to comply with the organization's suggestion. While the business men have declared that trade in the vicinity of Eighteenth street and Columbia road has fallen off 25 per cent. or more, there has been some opposition upon the part of individuals sentimentally inclined.

Grauman Books It

Sid Grauman has booked the first three-reel Bull Montana comedy special, "A Ladies Man," for its world premiere at Grauman's Million Dollar Theatre, Los Angeles, beginning Monday, April 24. Releasing arrangements are now being negotiated and will be announced later by the Hunt Stromberg Productions.

Educational and Religious People to Combat Exhibitor's Distribution Ban

NON-THEATRICAL organizations interested in the use of motion pictures for educational purposes are taking steps to combat the resolution adopted by the Motion Picture Theatre Owners of Kansas at the convention held at Wichita on March 27 and 28. The resolution prevents the use of motion pictures by educational and religious institutions, or any other non-theatrical organization, by obtaining the agreement of leading distributors not to supply service to non-theatrical organizations.

Representatives of the various churches and schools of Kansas City will meet at Atkins' Hall on April 25 to organize against the exhibitors. The committee arranging for the meeting is composed of Dr. Burris Jenkins, Rupert Peters, C. W. Aydelotte and H. Tom Collord.

Members of the committee say: "The church, school and civic leaders of America cannot sit by and permit the highest development of this great educational and recreational medium to be thwarted by a small group of commercially-minded men who would outlaw the motion picture for other than strictly selfish and commercial purposes. The action taken by the Kansas exhibitors is certain to spread to other states, if it has not done so already."

The committee reports that, if it becomes necessary, action in court will be taken to prevent the carrying out of the resolution of the exhibitors.

Vote to Discontinue 8x10 Lobby Cards

Lobby cards, commonly referred to in the trade as "eight by ten's," seem doomed to be discontinued. These photographs, popular for the lobby exploitation of both feature films and comedies for so many years, have gradually been superseded by the 11 by 14 cards.

Two distributing companies have already discontinued the 8 by 10 reproductions, and as a result of a questionnaire recently submitted to all the companies by the N. A. M. P. T., there is every indication that practically all of the distributors will discontinue them.

Exhibitors Win Respite from Fire Curtain Order

The district commissioners have suspended for six months their recent order requiring all theatres in the District of Columbia to be equipped with steel fire curtains. The order was issued as a result of the inquiry into theatre conditions made following the Knickerbocker disaster.

The exhibitors immediately protested, pointing out that the cost of steel curtains is very high and that a considerable time would have to elapse before orders for such curtains could be filled. They asked that they be permitted instead to use asbestos curtains and submitted figures from other other large cities throughout the country showing that such curtains are used extensively.

As a result of these representations the commissioners suspended the order until next fall, that the theatre owners may have an opportunity to present further arguments and figures in support of their contentions.

Zukor's "Quiet Day" Ends with a Fire as Hotel Is Threatened

Adolph Zukor, who came to Washington April 22 to spend a quiet day, encountered considerably more excitement than he bargained for. He came to the National Capitol with Will Hays to attend the luncheon given to Judge Landis and in the evening to attend the banquet of the Gridiron Club in the ballroom of the New Willard Hotel.

Tired out by the excitement of the two affairs Mr. Zukor after the banquet retired to his room in the New Willard for some much needed sleep, only to be routed out at 6 o'clock the following morning by a bellboy announcing that the hotel was on fire. The fire, which was a bad one, inflicting damage to the extent of $250,000, was confined to the ballroom which the members of the Gridiron Club had vacated only a few hours before, and it was not necessary for the guests to leave the hotel to escape the flames.

Because of the fire the M. P. T. O. A. convention will be held at the Washington Hotel. The date is May 8.

No Bedroom Scenes in R-C Pictures, P. A. Powers Orders

R-C Pictures Corporation announces this week the adoption of a production policy by its general manager, P. A. Powers, which is claimed to be a definite and positive step towards cleaner pictures. Mr. Powers has abandoned the generalities and issued a particular order which will apply to all future pictures made by R-C. Hereafter, no bedroom scenes in the slightest way suggestive, will be permitted.

A General Reorganization

This written order, over the signature of Mr. Powers, was issued by him before his return to New York from the R-C Los Angeles studios, where he has been for the past month, effecting a general reorganization of the production policy of his company.

Mr. Powers believes that by adopting this plan R-C will establish the confidence of the American public in its policy of wholesome and clean pictures. It is considered as an expression of good faith, and the publication of this sweeping injunction against offensive screen drama is expected to act as the most potent argument ever advanced against the uselessness of censorship.

Hodkinson Plans for Exhibitor Convention

The W. W. Hodkinson Corporaiton will be well represented at the forthcoming annual convention of the M. P. T. O. A. in Washington. The Hodkinson organization has one of the most prominent display booths in the Colliseum. In addition to this, plans are under way for a daily exploitaiton feature.

Headed by W. W. Hodkinson, the party will include Advertising Manager Foster Gilroy, A. E. Smith, Jr., and Warren W. Lewis.

Jacksonville Voters Frown on Open Sundays

Jacksonville, Ill., will continue without Sunday picture shows and similar amusements. The complete unofficial returns from Tuesday's election on the subject show that 2,779 men and women voted against Sunday shows and but 1,898 for them.

The place has been without Sunday shows for many years, the five picture houses remaining closed all day Sunday. With the exception of the Public Library, which is permitted to open for a few hours in the afternoon, the churches are without opposition on Sundays.

Nathan Vidaver also Leaves Wid Gunning

Almost coincident with the announcement of Ricord Gradwell's withdrawal from Wid Gunning, Inc., it was announced by Nathan Vidaver, the well-known New York attorney, that he had resigned as general counsel for the distributing company.

Mr. Vidaver is one of the foremost lawyers of the theatrical and motion picture fields, and is identified as attorney for a number of well known distributors, producers and stars.

May Party Planned

Invitations are now on the press and will be sent to all New Jersey exhibitors for a big May party. The entire force at the New Jersey exchange of First National Pictures, Inc., is hard at it, devising ways and means for a big turnout.

Many surprises in the way of unusual innovations are promised. "Si" Fabian Month (the entire month of May) is expected to be the greatest ever. As a consequence of the May party, record-breaking business for the month is expected.

Beautiful

Alice Terry

as she appears in
Rex Ingram's
"The Prisoner of
Zenda"

A Metro Picture

Arrow Presents

"MAN MADE LAW"

with

Gypsy O'Brien, Zena Keefe and
J. Barney Sherry

Directed by Dell Henderson

Constance
Talmadge

in

"A PRIMITIVE LOVER"

A First National Picture

"RIDIN' WILD"

with

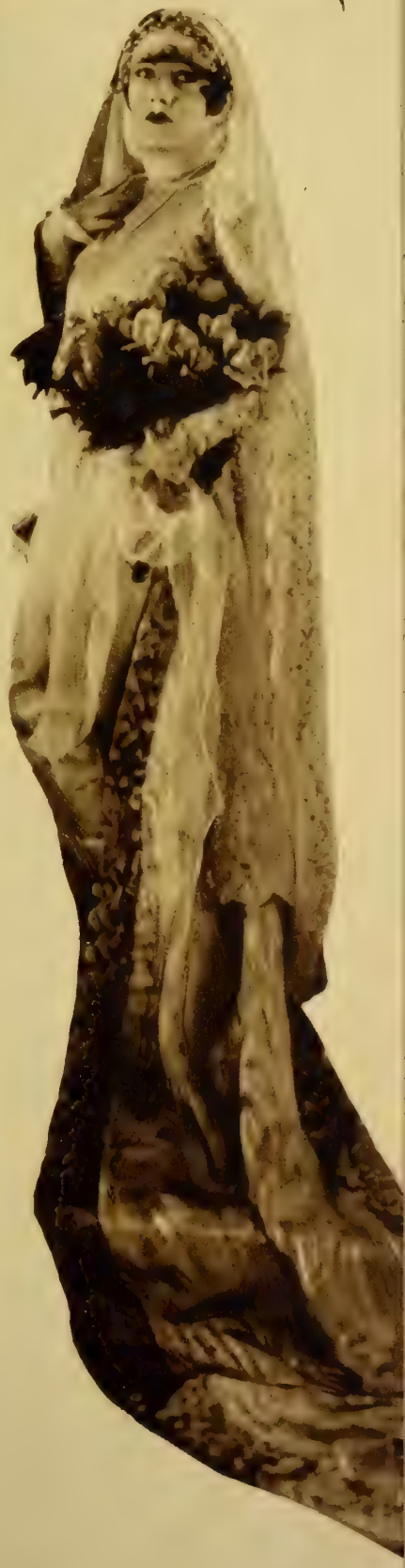
Roy Stewart, Marjorie Daw,
Wallace Beery, Johnnie Walker

Western Pictures Exploitation Co.

Elaine Hammerstein in "EVIDENCE," a Selznick Picture

Dorlores Cassinelli in "CHALLENGE," Her First Independent Picture

Directed by Tom Terriss



Gloria Swanson in "BEYOND THE ROCKS," with Rodolph Valentino,

A Paramount Picture

Will Rogers in "A POOR RELATION," a Goldwyn Picture

Frank Hall's Beautiful State Theatre Opens in "Hill Section" of Jersey City

By C. S. SEWELL

"WITH a Bang!" the Hill section of Jersey City, N. J., came into its own on the evening of April 24. This date marked the premiere performance at the State Theatre, a magnificent structure, undoubtedly the finest in that city if not in the state, and one that in every way compares favorably with the sumptuous picture palaces of New York, Jersey City's big sister located on the opposite side of the Hudson river.

The opening of a theatre of this size and magnificance would be an event in any city, no matter how large; but in this instance it takes on added significance as the structure is located on Hudson Boulevard, Jersey City's most famous thoroughfare and is a monument to the phenomenal growth of that portion of the city which is continguous to the Summit Avenue "Tube" station.

Erected by the State Theatres Corporation, the man behind the gun, who deserves the credit for its success is Frank G. Hall, the president of the company, himself a resident of the neighboring city of Weehawken and already widely known for his theatre activities "across the river" as he built and now manages the U. S. Theatre in Hoboken, is president and managing director of the Ritz Theatre on Central avenue, Jersey City, and president of the Capitol Theatre Amusement Co. building the magnificent twin theatres in Union Hill.

It was due to the vision of Frank Hall that this wonderful structure was planned and one of the finest locations in the entire metropolitan district from a box-office standpoint selected, and to his ability that the building of this structure has been carried through to a successful conclusion.

That the significance of this occasion and what it means to Jersey City and New Jersey was recognized, is evidenced by the fact that not only was Edward I. Edwards, governor of the state, present but he also laid the cornerstone for this theatre on October 25, 1921, which was said to be the first time in the history of the state that a governor laid the cornerstone of a theatre.

While the theatre was formally opened to the public on April 25, the preceding night marked the opening for state officials, members and stockholders of the State Theatres Corporation, motion picture stars and other celebrities. The house was packed to the doors, while a great throng gathered in the surrounding streets.

Both state and local officials were present as well as representatives of several civic bodies. Ex-Senator Charles M. Egan was master of ceremonies, and following the singing of the Star Spangled Banner by the audience, Governor Edwards was introduced and made a brief but stirring speech, praising Mr. Hall and the directors of the company. He was followed by Frank Hague, mayor of Jersey City, who told what the opening of this house meant to Jersey City and also stated that it marked only the beginning of the development of the "Hill" section and that two other theatres were to be built in the neighborhood. Later Frank Hall announced that he is the man who is going to build them.

Following the governor's lead, brief but effective tributes to the men responsible for the theatre were paid by Boulevard Commissioner Joseph B. Payton, Robert J. Hoos, president of the Chamber of Commerce; Gen. W. C. Heppenheimer, director of the Bergen Association, and Congressman Charles F. X. O'Brien. Joseph E. Bernstein, chairman of the finance committee of the corporation then spoke and then "the man of the hour," Frank G. Hall, was introduced. His remarks, dealing with the planning and construction of the house, and thanking his associates and the stockholders for their co-operation, were brief and he made an excellent impression upon the audience.

The regular program then started. It will be the policy of the house to present high class pictures and vaudeville, and a wonderful bill has been provided for the opening week. Following six high class acts, D. W. Griffith's "Orphans of the Storm," which needs no introduction to theatre-goers, was presented. This was preceded by the personal appearance of Lillian and Dorothy Gish who are featured in the picture, Lillian making a delightful little talk.

Although the hour was very late when the picture started, the house was filled until the end of the performance, about 2 a. m. and even at that hour there were a large number of standees.

Following the performance a reception was tendered to the directors, state and city officials and a few others, at the beautiful Elks Club, which is directly opposite the theatre.

Citizens Fight Censorship and Are Upheld by Judge Who Calls it Vicious

THE ordinance creating a censor and regulating the moving picture shows in the city of Waco, Texas, went down under the judicial snickersnee of Judge R. H. Kingsbury of the city court Monday, April 17, when it came before him on complaint. The case had been entered against Abe Levy, of the Strand Theatre, a First National franchise holder, and charged violation of the ordinance regulating the picture shows in refusing to comply with the provisions of the law.

Attorney M. J. Ginsberg presented a motion to quash the complaint on the ground that the ordinance was unconstitutional, in that it sought to delegate powers not authorized by the constitution.

Special mention was made of that part of the ordinance which gives the censor the right to stop a show at any time without a hearing in a court of justice; to enter a picture show with any number of assistants free of charge and witness a show; to hold up a film which might have been obtained by the exhibitor at great cost.

Judge Kingsbury said he agreed with much that had been said in the motion and in addition he could say a few things which rendered the ordinance a vicious piece of attempted legislation. In the first place, it conferred authority to enforce the ordinance upon "the director of public welfare," when in fact there was no such officer in the city.

The ordinance, he said, was in contravention of every human right and seemingly the ingenuity of its framers was exhausted of individual freedom in the conduct of business. It attempted to delegate powers that belonged exclusively to the legislative branch of the city government, and he would dismiss the complaint. The ordinance, he said, was plainly unconstitutional and Mr. Levy was discharged.

Valentino in Benefit

Rudolph Valentino, Paramount star, will be one of the headliners at the monster program to be given May 5 by a San Francisco citizens' committee at the Civic Auditorium in that city to provide funds for the second annual convention of Disabled American Veterans of the World War. The convention will be held June 26 to 30, and all of San Francisco society is interested in making it a big success.

Daylight Saving

Without any protest by the picture theatre owners of the city, Albany, N. Y., has adopted daylight saving to become operative on May 1. In Watertown, however, a stubborn fight is being waged and a special election is being held this week to decide whether or not the northern city will have daylight saving from May 1 to September 24.

Deacons Veto Minister's Request That Actress Speak from Pulpit; Big Congregation Waits in Vain

CONSIDERABLE friction has developed in the congregation of First Baptist Church at Nashua, N. H., because of the failure to appear on Sunday evening of Virginia Pearson, well known screen artist, who had been widely advertised to make an address from the pulpit on how the screen could be the medium through which ideas of the finer things of life can be disseminated.

The church was crowded, and prominent in the audience were large delegations of Odd Fellows and Daughters of Rebekah. As the hour for Miss Pearson's appearance came and passed, and the pulpit remained empty, there was much fidgeting and many expressions of impatience. Finally the pastor of the church, the Rev. A. J. Archibald, entered the pulpit and announced that the screen artist would not speak.

It appears that Miss Pearson had accepted from the clergyman a bona-fide invitation to speak, and all went well with the program until it came to the attention of the deacons of the church. They raised their hands in holy horror that such plans had been made and expressed the opinion that to permit a screen actress to occupy their pulpit would be in direct opposition to the best ethics of church conduct.

Protests to the effect that there would be much disappointment, if Miss Pearson failed to appear as scheduled, had no effect upon the deacons and at the end of a heated discussion, an usher was sent to notify her that she would not be permitted to talk.

While that dictum applied to the church, it did not prevent Miss Pearson from expressing her opinion at the hotel, where the message from the church reached her. Among other things, she said:

"It certainly is not my fault that I will not speak at the church tonight. I was invited to speak and then the invitation was withdrawn. No reason was given for this withdrawal, but it apparently is the work of a bigoted and narrow-minded class of people who think that actors and actresses are damned forever, and are met by the devil with his crooked tail, when they die.

"I have appeared on the same platform with Sir Arthur Conan Doyle and in leading churches in New York, Cleveland and other large cities. I have been married to Sheldon Lewis for eleven years and our life is called ideal, for all that we are in the acting profession."

"Freckles" Visits the President

"Freckles" Barry, star of "Penrod," had eight whole minutes of the Chief Executive's time all to himself on Monday, April 24, when President Harding laid aside the nation's business for that period of time, and devoted himself entirely to the freckle-faced star. When "Freckles" departed from the Executive Mansion, he left behind him an autographed copy of the Freckles Barry edition of "Penrod," for the President's library, and a basket of special California oranges, the tribute of Mayor Cryer and the City of Los Angeles to the Chief Magistrate of the American people.

Robert Lieber Re-elected First National President

First National franchise holders meeting the past week at West Baden, Ind., re-elected all officers, as follows: Robert Lieber, Indianapolis, president; James B. Clark, Pittsburgh; vice-president, Harry O. Schwalge, Philadelphia, secretary-treasurer.

The executive committee was re-elected with one exception, E. V. Richards of New Orleans succeeding N. H. Gordon of Boston. Those re-elected are: Harry O. Schwalbe, chairman; A. H. Blank, Des Moines; Sam Katz, Chicago; Moe Mark, New York City.

Indications are that the First National will have sixty pictures for fall release.

Neilan Defendant in Suit for $100,000 by Associated Producers

An action instituted in the New York Supreme Court by the Associated Producers, Inc., against Marshall Neilan, was filed in the county clerk's office just before the close of business on April 25. As only the summons in the action was filmed by Nathan Vidaver, counsel for the Associated Producers, the cause of the action is not disclosed, except that it is an action to recover $100,000 from Neilan.

The summons also discloses that Barbara K. Cobb, of Mr. Vidaver's office, served the papers in the case on Mr. Neilan as he was boarding a steamer for Europe on April 22.

Mr. Vidaver said there are two causes of action, one for money due on subscriptions by Mr. Neilan to stock of Associated Producers and the other for alleged failure to live up to the terms of his contract and deliver a certain number of films within a specified time.

WILLIAM COLVIN

Shipman Signs Colvin to Manage Production Work

"Billy" Colvin, who has recently returned from Italy with the negatives of "Sant Ilario" made in Rome under the direction of Henry Kolker, has proved so satisfactory as business manager of the Italo-American organization, that Ernest Shipman has signed him to a long term contract as supervising manager of productions.

Mr. Colvin left Monday for Ottawa to arrange business details in connection with Ottawa Film Productions, Ltd., "The Man From Glengarry" and "Glengarry School Days" will be the summer offerings of this Canadian producing unit. From Ottawa Mr. Colvin will go to Sault Ste Marie to arrange for the production of "The Rapids" in that city.

February Exports Total $16,000,000 Feet of Film

More than 16,000,000 feet of films were exported during February, according to statistics which have been compiled by the Department of Commerce. Exports of films during the month included 5,150,924 feet of sensitized unexposed film, valued at $126,872; 715,021 feet of exposed negatives, valued at $61,941, and 9,653,609 feet of positive film, valued at $419,173.

Our most important market for sensitized film, the department's figures show, was Japan, to which country 3,476,199 feet, valued at $84,701, were shipped. In negatives England was the largest importer, taking 281,554 feet valued at $20,591, while Germany imported 78,448 feet, valued at $18,812. The most important market for positives was Canada, whose imports totaled 1,301,291 feet, valued at $64,495. Argentina was a close second with 1,441,746 feet, valued at $63,446, while Australia imported 1,288,773 feet, valued at $55,516, and England took 1,035,135 feet, valued at $52.727.

Hays Enlists Newspaper Co-operation in Drive to Raise Standard of Films

AS guest at the dinner of the publishers of the United States in New York on April 26, Will H. Hays seized the opportunity to enlist the press in the movement for the uplift of motion pictures. He told the publishers how they can aid, and the response was immediate and gratifying from such editors as Arthur Brisbane and S. S. McClure.

Speaking of Mr. Hays, the motion picture industry and censorship, Mr. Brisbane said: "Mr. Hays, a very young Postmaster-General and Republican chairman, is chosen to umpire moving pictures, a very young and important industry.

"As Postmaster, Mr. Hays dealt with the entire population. In his present work he deals also with the entire population. The world will see in Mr. Hays a sort of young Milton. As Milton fought successfully to raise the standard of literature and to crush stupid, meddlesome censorship, so will Hays, I suppose, work to raise the standard of moving picture teaching and suppress, by making it unnecessary and by making it ridiculous, meddlesome censorship that would diminish the teaching power of the screen today.

"Moving picture men that do their work well and conscientiously—as an overwhelming majority do, taking pride in their profession and in their product—may be called the newest, most effective world teachers. And in that great gathering of teachers Hays is to be the principal, the superintendent, or, if you like, the Commissioner of Public Education. Much power and usefulness to him."

Mr. Brisbane said that one of the important things the world must watch over and protect is freedom of speech.

"I do not mean simply freedom to utter words—words that just occur to you. I mean the utterance of thoughts that come to you and which you desire to set forth in speech and in print. And there is but little difference in the motion picture. Censorship always menaces new ideas. Such is the educational power of the motion picture that I dare say that in half an hour I can show at least half the men here things they do not understand clearly about the history of man, let's say, from the beginning to Genoa."

General Hays spoke, in part, as follows:

"To the publishers of America I would come, for the motion picture industry as one approaches an older brother. The motion picture is essentially, of course, a source of amusement, the principal amusement of a great majority and the sole amusement of millions, and as such its importance is measured only by the imperative necessity of entertainment for our people. In this your concern is constant.

"You, who are the custodians of the printed word in America, have arrived at your present position of stability as the fruit of six centuries of development.

"But consider how different it is with this other mechanism for the distribution of intelligence. What with you has come about slowly, through six centuries, has with our motion picture industry, come about in the incredibly brief space of twenty years. Is it any wonder that we have problems in our industry which you gentlemen of the printed word solved decades or generations ago?

"We, in contrast with you, have nothing from the past. We must make all these things and achieve all these things for ourselves. The men who first took up this new thing are still alive. The pioneers of our institution are the men who are still in the business. We in the motion picture industry are at this moment in the very midst of achieving those standards of our relation to each other and to the public and in our responsibilities to the world.

"And it is exactly for the purpose of aiding in the arrival at those standards that our Association, the Motion Picture Producers and Distributors of America has been organized. Quoting from the formal articles of association as filed in Albany under the Board of Trade Statute of the State of New York, these gentlemen have stated their chief purposes of fostering the common interests of those engaged in the industry 'by establishing and maintaining the highest possible moral and artistic standards in motion picture production,' and 'by developing the educational as well as the entertainment value and the general usefulness of the motion picture,' to which purposes I earnestly direct your attention.

"Too, mechanically and financially, as a matter of organization and technique, it has been much the same. Here was a great new invention that burst upon the world. Here was a great vacuum of need and demand to be filled. Men who had the vision, who saw the opportunity and the possibilities of profit rushed into it. Their accomplishment in the last decade has been like an Arabian Night story. And there can be little wonder that these crowded years have been a period of chaos.

"Now, at the end of this period of incredibly compressed physical, mechanical, financial and artistic development, these men find themselves not only the responsible leaders and custodians of one of the greatest industries of the world, with limitless commercial possibilities and perhaps more income than all the public utilities of the country combined, with a total investment in real estate, studios, equipment and properties of over $500,000,000, with possibly over 50,000 people constantly employed and $50,000,000 paid annually in salaries and wages, with $800,000,000 paid annually for admissions and possibly $200,000,000 spent annually in production with an annual turnover in the business of $1,000,000,000—not only are they the leaders and custodians of such an industry, but also they find themselves the responsible leaders and custodians of an instrument and means of an entirely immeasurable usefulness in educational and moral influence.

"Now let us see what we have. First of all, note the scope of the opportunity. In the United States, in all the big cities and in all those maple shaded towns and villages that compose America there are perhaps fifteen thousand motion picture theatres, and in those theatres sixteen million seats. Taking into account the at least twice a day performance and applying the collected statistics, we estimate that within every twenty-four hours between Maine and California twenty million American men, women and children come to look for an hour or two on the picture screen.

"They come with no other pre-occupation, they come indeed in a mood which has deliberately put out of their minds all other distractions. They come not out of duty, but as a master psychologist, a great teacher, would want them to come, having in mind the desire to make the strongest impression upon them, to have them in the most plastic state for the receiving and holding of impressions.

"Now that is our opportunity.

"What then shall we do with it? The first and most important thing is that there shall be no attempt to do too much with it. First of all there must be no notion of implanting particular ideas. Our first duty must be to keep our institution free. There must be no seeking for any monopoly of ideas, no attempt to 'put over' any pet ideas of the industry's own for which our only sanction is our own pride of opinion.

"Neither, and this is even more important, must there be any proscription of any opinions of others responsibly held. We must in short take on that same attitude of trusteeship for public opinion and public thought which you gentlemen of the printed word have evolved as your own. We must take on that same code, chiefly tacit and only partly written, but nevertheless wholly binding, that governs you of the newspapers and periodicals in your relation to the public and in your relation to each other. We must avoid the faintest taint of the propagandist in our attitude towards the agency that is our trusteeship.

"But while this must be our broad and general policy, it is as true of the press and of the motion picture as it is of statesmanship that there are, of course, certain common standards so indisputable in their appeal to the common sense of right, so universally accepted as the highest standards of taste, art and morals that to promote them is as emphatically our duty as is that declaration of intention, 'to promote the general welfare,' in the preamble of the American Constitution.

"We say twenty million people a day see motion pictures. Very well; possibly half, I don't know, may be children and they go, too, with the same open mind referred to. Don't forget that the quick way to the brain is through the eye. There may be fifty different languages spoken in this county, but the picture of mother is the same in every language.

"This movement is a Cause—with a capital C. In this Cause each of you is as interested as the men who inaugurated it. I know if ever—I say if ever—I am of any value in any situation, it is when I have a Cause. I thought I saw a Cause when I went into the work. Now I know it is there and I am going to give all I have got for this period to this Cause. And I bespeak for it and for these men your most earnest and sypmathetic co-operation. I do not know what can be accomplished.

"Most certainly I will not be put in the attitude of being a judge of the morals of those who are in the industry. There has been much loose talk on that subject and the fact is that the morals of the thousands and thousands in this industry are just as good as those in any other.

"The vital thing now is the certain good faith of those who have set about these major purposes and I do know of the certainty of that good faith. I know that these men with millions invested will go through with this thing. This industry must and shall maintain its high place in the business world along with the other great industries, offering enterprising capital a legitimate opportunity for profitable investment, established on a solid foundation, operated with reasonable economy and supported properly as are our other great industries by the investing public. And it must and shall and will take its very high place in public estimation.

"So certainly is all this a matter of your concern that we earnestly ask your advice in the situation. I have thought the problems

(*Continued on page* 86)

Films Worth $2,000,000, Literary Works of Eleven Authors and Four Producing Companies Transferred

ONE of the largest financial transactions of 1922 was consummated this week when motion pictures representing an actual cost of $2,000,000, four large producing corporations and the literary works of eleven prominent authors, were transferred by Benjamin B. Hampton and his associate, Hewlings Mumper, to J. E. Bowen, president of the Cosmosart Pictures Corporation. Three distributing companies figure in the deal: W. W. Hodkinson, Pathe Exchange, Inc., and the Goldwyn Distributing Corporation, all of which have been handling the Hampton output.

The screen properties changing hands include the Federal Photoplays of California, Benjamin B. Hampton Pictures Company, Great Authors' Pictures, Inc., Zane Grey Pictures, Inc., a minority interest in the Rex Beach Pictures, Inc., and a few minor interests held by Hampton and Mumper. These have been commonly known as Federal Productions, and a new corporation with a $2,500,000 capitalization is to be organized by J. E. Bowen to continue the production activities of this brand.

Associated with J. E. Bowen in the purchase are Frank E. Spicer, vice-president of Cosmosart; W. G. Logan, business manager and treasurer; W. J. Reed, secretary; James Warwick, T. C. Hughes and Ernest Palmer, all three directors of Cosmosart.

The production changing hands include "The Westerners," "The Sagebrusher," "The Dwelling Place of Light," "The Spenders," "A Certain Rich Man," "Heart's Haven," "The Gray Dawn," "Desert Gold," "The U. P. Trail," "Riders of the Dawn," "Man of the Forest," "The Mysterious Rider," "When Romance Rides," "Golden Dreams," "The Money Changers," "Where Was a King in Egypt" and "The Killer."

"When Romance Rides" has just been released by Goldwyn. "Golden Dreams," "Heart's Haven" and "The Gray Dawn" are yet to be distributed, the first by Goldwyn and the last two by Hodkinson.

Federal productions will be made henceforth at the Cosmosart studios on Temple street, Los Angeles, a recently completed plant on twenty-one acres of land.

Bowen announced that he would follow out the production of pictures from the novels of prominent authors, having taken over the Hampton interests, rights and options to the works of Zane Grey, Stewart Edward White, William Allen White, Harry Leon Wilson, Clara Louise Burnham, Upton Sinclair, George W. Cable, Norma Lorimer, G. W. Ogden, James B. Connolly and Eugene P. Lyle, Jr. The output, it is announced, will total twelve productions annually.

This Theatre Serves Tea to Patrons

Women patrons of Gordon's Scollay Square Olympia Theatre, Boston, have hailed with enthusiasm an innovation that is likely to be copied by other theatre owners throughout Greater Boston as its success becomes more and more apparent.

Recently it was noticed that many of the women patrons made it a point to get a light lunch following the afternoon performance, and it was noted, too, that the theatre rest rooms were being used by such patrons as meeting places and conversational rendezvous.

A decision then was reached to serve dainty tea luncheons each afternoon between 5 and 7 o'clock, and during the past week these have met with such favor among the women patrons that it has been decided to make them a regular feature.

"Big Four" Forms Distributing Company for Marketing of Independent Releases

MARY PICKFORD, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, sole owners and stockholders of United Artists Corporation, come forward on their third anniversary as business partners with an announcement they consider as important to the industry as that historical statement three years ago that carried the news of the formation of the "Big Four."

This time they have formed a new company for the release of independent productions other than their own, in order that the theatres, with the return of normal business, may be assured of a continuance of "open market" conditions and to assure other independent producers of the same freedom in production and directness in distribution that the "Big Four" themselves have obtained.

The new releasing organization is to be known as "Allied Corporation." Its stockholders and organizers are Miss Pickford, Chaplin, Fairbanks and Griffith. The board of directors is identical with the board of United Artists Corporation: Hiram Abrams, president; Mrs. Charlotte Pickford, Dennis F. O'Brien, Albert H. T. Banzhaf and Nathan Burkan.

Allied Corporation will begin its operations immediately. A number of prominent producers are now in negotiation for the release of productions already completed and in the making. The actual physical plan of distribution will be announced in a few days, it is said, but assurance is given that the new company will be releasing within a few weeks.

American Opens Its 28th Office

American Releasing Corporation has opened its twenty-eighth branch distributing office, New Haven, Conn., forming the newest link in their chain. Israel Levine, who for several years has been a branch manager for Selznick Pictures, has been entrusted with the destinies of the new office and has already begun operations and has got off to a flying start.

C. Eiseman, former sales manager of the Famous Players-Lasky office in Washington, D. C., has been appointed to and is now in active charge of the American Releasing Corporation's branch distributing office in Detroit.

Alex Weissman has joined the American Releasing Corporation as manager of their branch distributing office in Albany, N. Y.

Colorado Showman Wins Sunday Opening Fight

Ole M. Nelson, manager of the Majestic Theatre, Grand Junction, Col., one of Harry T. Nolan's theatres, was acquitted in the county court in that city on April 5, when Judge N. C. Miller directed the jury to bring in a verdict for the defendant on the charge of having violated the anti-Sunday section of the state statutes.

The complaint against Bell & Benton, owners of the Lyceum, similar in charge and nature to the complaint against Mr. Nelson, will not be called for trial, for no doubt the court would arrive at the same conclusion as in the Nelson case, as the complaints read the same.

It is reported that the anti-screen leaders propose to gather more evidence file new complaints and keep up the fight.

Enter Pleas of Not Guilty

Pleas of not guilty have been entered in the criminal court by four of the five men indicted on a joint charge of manslaughter in connection with the Knickerbocker Theatre disaster in Washington, D. C., on January 8. The men who entered the pleas are John Howard Ford, Richard O. Fletcher, Donald M. Wallace and Julian R. Downman.

Reginald W. Geare, architect of the theatre, who was indicted with the other four, has filed a motion to quash the indictment in his case advancing four reasons for this action.

Take This To Your Local Editor and Ask Him To Print It

No. 3

"Camp Followers" in Hollywood

By BEULAH MARIE DIX

I DON'T claim that Hollywood is peopled entirely by angels. Indeed I know of no community in America so blessed. I doubt however, if it is so completely overrun with devils as the stories current just now in press and pulpit would lead one to believe. The wickedness of Hollywood, as you know, is supposed to come from the motion picture people. Who ARE the motion picture people? You know, in the studios of Hollywood and Los Angeles some 30,000 people are employed. Quite a little army! Among them are electricians, seamstresses, camera men, writers, carpenters, bookkeepers, painters, stenographers, interior decorators, a host of laboratory men and women. All these, who derive their livelihood from the studios, are surely motion picture people. Are they hopelessly damned? Well, no, there is a chance for them, perhaps, it is regretfully admitted. The real sinners are the producers, the directors, and the people who act in the pictures.

What makes a motion picture actor or actress? His (or her) say-so? Every New Yorker knows that fifty per cent. of the men arrested in New York give their profession to be "stock-broking." Every old resident of a college town knows that every hoodlum arrested claims to be "a student." Every one who has ever smiled at poor human nature remembers how, in the old days, every little soiled butterfly on Broadway who had once carried a spear in the chorus labelled herself ever after "a chorus girl," or, more likely, "an actress."

We have the same phenomenon here in Hollywood and Los Angeles. A certain type of pretty, weak-headed girl will always gravitate toward the place where she believes her prettiness can be exchanged for a good time and easy money. Many, many such girls drift into "moviedom," and the police matrons of Los Angeles and the Girls' Studio Club of Hollywood are not able to head all of them back to home and mother. If such a girl has worked for a week—even for a day—as an "extra," she is a "motion picture actress" ever after. Where such girls come, there come also the men who prey upon them, and they, too, given one day's work as an "extra" or taking on themselves the job of "managing" these girls, are henceforth "motion picture men." These are the pitiable and sinister figures that follow our industry as inevitable as hordes of pilferers and pleasure-seeking women follow an army, and for all their lamentable actions, the industry, to which they do not in any sense belong, must bear the blame.

The existence of this horde of "camp followers" accounts for many of the charges of irregular living brought against motion picture actors and actresses, but it does NOT account, I grant you, for all of them. There have been incidents in the lives of some of the people who are prominent upon the screen as disgraceful as incidents in the lives of citizens in other professions. But did you ever stop to reckon what actual per cent. of picture actors and actresses have been involved in scandal? You know the ones who behave themselves don't get into the papers. When Miss ——— leaps out of one matrimonial bond and into another with the celerity of a society leader, the racy tale is "news." When my dear old friend, Edythe C———, hurries home from the studio where she has added another portrait to her notable gallery of grandes dames, and cooks dinner for the actor husband who she still adores after twenty-five years of married life—well, that's not a sensation. Who cares if she does? When a certain star takes more bootleg whiskey than is good for him, the story is whispered about with unction and hinted at in the press, but when Jack H———, equally a star, walks down Hollywood Boulevard, leading his baby son by the hand and radiating proud fatherhood in every glance, the pleasing sight isn't copy.

There are some vicious, weak-headed people in the profession with more money than brains to use it. There are probably in Los Angeles and Hollywood, as in other cities of equal size, a small number of unfortunates (some of them "in the profession") who in the sequel of the Volstead act, are slaves to the drug habit. There are others who drink far more than is needful, and whose sole idea of "a good time" is a drunken revel. These people are not, however, in the majority nor even in a large minority—and why should a profession be condemned, lock, stock and barrel, because of the lapse of the feeblest and frailest of its exponents?

Of course you are not unfamiliar with that count in the indictment against Hollywood and the motion pictures to which Dreiser (I regret to say!) has lately given currency: "No girl can succeed in pictures unless she yields herself to the director."

This charge, now brought against the pictures as if it were something quite new in iniquity, has been brought with equal plausibility against the opera house, the theatre, the department store, the business house, even against our public schools. I fancy that as long as women are women and men are men, and the power to promote lies in the hands of men, that charge will be brought forward in every art and industry.

Darmour Editing Selznick News

An error in a news story sent out by the publicity department of Selznick Pictures Corporation relative to the engagement of John C. Cutting as a member of the Selznick staff has caused some little confusion throughout the trade.

Editor of Brain Exchange

Mr. Cutting was engaged as assistant editor of the Selznick news reel and as editor of the Brain Exchange, the weekly house organ published by the Selznick company.

The erroneous statement was to the effect that Mr. Cutting had been engaged as editor of Selznick News, a positon which is still capably filled by L. J. Darmour.

Petition in Bankruptcy for Wid Gunning, Inc.

A petition in bankruptcy against Wid Gunning, Inc., was filed in the United States District Court, New York, April 24, by the Chalmers Publishing Company (Moving Picture World), Exhibitors Trade Review and Exhibitors Herald. Assets of the Gunning Company were listed at about $5,000 and liabilities at about $100,000.

Desmond Recovering

William Desmond, the motion picture star, who was erroneously reported as fatally injured in an accident on location at Truckee, Cal., is recuperating at Universal City. Just how long it will be before he can resume work is not known.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WE as an industry have had so much trouble with the daily newspapers, that the utter folly of rushing into print with exhibitor or producer politics must be evident to all except those who are selfishly blind to all but their own ambitions. After the Theatre Owners Chamber of Commerce dinner at the Ritz the courteous remarks of the general counsel of the national organization were garbled and contorted and then sent out to the daily press. In addition, charges, subsequently characterized as wholly false, were made and the wide, wide world was permitted to see this family linen hanging on the line. A more misguided course could scarcely be conceived. It is a disgrace to our business and seriously injurious. We hope for a leadership that will not be guilty of things of this kind.

Mr. Walker's New Service

SENATOR JAMES J. WALKER, who has served as general counsel for the Motion Picture Theatre Owners of America since its organization, who has done the fighting on the firing line for that organization, and who, in his public activities has rendered great service to the industry, has made a discovery. He has discovered and uncovered the real Sydney S. Cohen and he has publicly branded him as a hypocrite, a false friend and a rat.

In a résumé of this discovery, lasting two and half hours, he proved to the entire satisfaction of the Theatre Owners' Chamber of Commerce that he knew what he was talking about. At the end of the meeting it was only Senator Walker's insistent refusal that kept him from being made New York's candidate for the presidency of the national organization at the Washington Convention. That he will be placed in nomination there is now no question, and it is likely that if Sydney S. Cohen has the courage to meet him at Washington that he will find the Senator ready to prove to the organized exhibitors of the entire country the things he so frankly and openly laid at his door at a meeting that had no star chamber trimmings.

We believe, as a firm and unfaltering friend of the organized exhibitor, that the greatest benefit will come from this unmasking. We find lined up with Cohen the rather dull Mr. True, of Connecticut, and his less interesting Mr. Fay, of Rhode Island. These satellites of the present national president have been favored to the exclusion of really important exhibitor leaders by being the inside cabinet of Cohen, ready to do his bidding, and doing his bidding at all times. We wonder how soon they also will learn what Senator Walker has experienced in being stabbed in the back.

Charles L. O'Reilly, who as New York State president has displayed real capacity for honest leadership, and Samuel Berman, as organizer, both stood for Cohen for the organization's benefit as long as they could. Now they are absolutely opposed to him and all his works because they have seen the daylight. In losing Walker, O'Reilly and Berman, the real brains of the Cohen presidency have departed.

We have opposed Sydney S. Cohen for many months, not because he meant anything to us personally, but because we were convinced that he was the greatest enemy that the organized exhibitor had. We have stood for the criticism that came with this stand, and alone among the trade papers of this industry we have consistently and continuously opposed him. No other exhibitor leader has had anything but support from us, because this publication has always been the real and not the false friend of exhibitor organizations. It gives us no personal satisfaction to see the discovery that those closest to Cohen have finally made. Rather, it gives us a feeling of sadness that a man who could fly so high should fall with such dire results to himself.

Fortunately, the Motion Picture Theatre Owners of America is a body big enough to feel no ill effects from the present situation. Senator Walker described what a pet rat can do to its friend. We do not believe the industry cares to share further in the experience.

ARTHUR JAMES.

News from the Producers

By C·S·SEWELL

"Peacock Alley" Well Exploited by Middle Western Exhibitors

The desire to exploit "Peacock Alley" has been a pronounced with showmen as the popularity of the attraction has been with the public. Metro, distributors of this Tiffany Production in which Robert Z. Leonard presents Mae Murray, reports that in all sections of the United States exhibitors have gone to elaborate pains in other-than-newspaper advertising.

Ambitious lobby and theatre displays, house decoration, special prologues, extensive tie-ups with local merchants, novelty street stunts—all these have been brought into play to visualize to the public the approach of Mae Murray's appearances in "Peacock Alley." Great initiative and ingenuity has been displayed by many exhibitors of "Peacock Alley."

The Howard Theatre, Atlanta—Lobby decorations consisting of cut-out of peacock with spread tail feathers over the box office, two peacocks on urns at either side and a generous array of stills in frames. Still further back in the lobby are cutouts from posters, alternating with circular painted panels in harmony with the general colorful scheme. Within the theatre, at the head of the grand staircase, a great urn, with a peacock mounted upon it, the tail of the bird drooping to the floor in a graceful curve, and a cutout of Mae Murray in her peacock costume. A prologue, the stage set with peacock decorations, and a circular frame for a singer, a young girl, was given. The song was "Somewhere a Voice is Calling," and the arrangement was by Enrico Leide. De Sales Harrison, manager of the Howard, supervised the entire campaign.

The Blackstone Theatre, Pittsburgh—Local music stores literally were re-papered with copies of the song. "Peacock Alley." The lobby of the theatre was paneled with special cardboard frames, painted, with special enlargements, life-size, of the star in costume, and the whole effect caught together at the top by drapes leading from the top rims of the frames to a central point in the seiling. Peacock designs were painted upon the panels of the doors, and the boxoffice was enclosed and decorated similarly. As a background for the prologue number, a dance similar to that done by Miss Murray in the picture, a special peacock drop was designed, with the peacocks upon columns at either side of the stage.

The Lincoln Square Theatre, Decatur, Ill.—Among the exploitation ideas was a striking tie-up with Linn and Scrugg's department store. A cutout of Mae Murray from the twenty-four sheet was used to display the more exclusive grades of beautiful satin and silk dress goods of peacock shades. This store is one of the most up-to-1date establishments of its kind in the Middle West.

The Fort Armstrong Theatre, Rock Island, Ill.—Unusual was the drug store co-operation, a display arranged in conjunction with toilet and beauty preparations the trademark of which embodies a peacock with baby ribbons, was employed. These were spread into fan shape, each ribbon leading the gaze to a sample of a different product. This company's phrase, "Nylotis and I are friends," was signed with Miss Murray's name.

The Elite Theatre, Waukeegan, Ill.—In the windows of the Globe department store cutout figures of Mae Murray from the twenty-four sheet were draped with the store's own material, supplemented by cards calling attention to the gowns worn by Miss Murray in the picture and to the store's own excellent stock.

The Travis Theatre, Sherman, Texas.—A special gateway to the lobby was arranged by Fred Minton, the manager, at the suggestion the owner of the playhouse, C. J. Musselman. A square arch, in beaverboard painted like ribbed marble, was flanked at either side by cutout figures of the star, taken from the twenty-four-sheet. Three sheets outside the frame, and peacock panels on the walls at either side of the arch completed a pleasing and novel arrangement.

The Murette Theatre, Richmond, Ind.—This playhouse tied up as effectively as did the Fort Armstrong in Rock Island, with the Nylotis productions. The co-operator in the scheme was Quigley's drug store.

The Orpheum Theatre, Fort Wayne, Ind.—J. W. Daley, manager of the Orpheum, succeeded in a joint stunt with Wolfe and Dessauers department store, considered the most exclusive in Indiana. Cutouts of Mae Murray, from the twenty-four sheet, were draped with the merchants' material, and a card in the window read "How these gowns of Mae Murray's in 'Peacock Alley' would appear if purchased at Wolfe and Dessauers."

"Topics of Day" Awards Its Prize

One of the big features of the Exhibitor's League Convention in Minneapolis was the presentation of the "Topics of the Day" check of 100 to E. W. Eichhorn, the winner of the prize for the best essay on better business. The presentation was held at the banquet, and Charles W. Stombaugh, Pathe branch manager, secured permission from the league to make the presentation on the grounds that the convention was being held to figure out ways and means to improve business.

Mayor George E. Leach made the presentation speech and congratulated Mr. Eichhorn and complimented "Topics of the Day" on their enterprise in getting up a contest of this sort.

Engel to Reopen Metro Studios; Ingram, Dana, Dove to Be Active

Resumption of production at the Hollywood studios of Metro Pictures Corporation will follow the arrival there of Joseph W. Engel, general manager of the studios. Mr. Engel left New Work this week for the West Coast.

Metro officials report the company in an ideal situation from the standpoint of releases. All pictures called for by the schedule up to September 1 are completed and merely awaiting their turn on the list. Such productions as are begun upon Mr. Engel's return to the studios will constitute the first few of the fall releases.

The plans of the producing department call for new Rex Ingram production, Black Orchids," for a Viola Dana special, and for the initial photoplay presenting Metro's new star, Miss Billy Dove. The titles of the two last named pictures have not as yet been announced by the company.

Before he left New York, Mr. Engel made known that Rex Ingram's production of "The Prisoner of Zenda," based on Edward Rose's stage version of Anthony Hope's novel, although finished several weeks ago, will not be available for booking until after September 1. The obvious reason is that his latest achievement, "Turn to the Right," from Winchell Smith's stage hit, has shown a power of sustained appeal which will carry it far into the fall.

Clean, Heart-Interest Features

In response to a request for a statement of its plans, the Paul Gerson Pictures Corporation of San Francisco, Northern California's pioneer picture company, submits the following:

"The company is definitely committed to a policy of producing nothing but clean, wholesome, heart-interest stories, both in comedy and drama. We have just completed three of a series of twelve two-reel comedies that are of the rural character type, replete with healthy humor that does not in any way savor of the slapstick or hoakum. We strive to be natural and human, without approaching the commonplace.

"Besides this, we are perfecting arrangements for a series of six reel features, in which we will utilize to a great extent rural characters and surroundings and which will be sweet and wholesome."

H. C. Weaver, general manager, and Bob Eddy, director, are now in New York. They have with them the first three of the Plum Center Comedies. Dan Mason, who made a great hit in the Toonerville Trolley Comedies, is the principal actor.

Buxbaum Starts Paramount Drive

H. H. Buxbaum, Paramount district manager in charge of the New York, Albany and Buffalo, has inaugurated a drive throughout the district for the cleaning of bookings through the securing of play dates for Paramount pictures. The drive will continue through the months of May, June and July.

Irving Willat Making New Film

A brilliant drama of the far North, Paramount says, is promised in Irvin Willat's production, "The Siren Call," by J. E. Nash, which will present Dorothy Dalton as the leading player with a strong cast. David Powell plays the leading male role.

Realism Mark "Nice People"

William de Mille's Paramount production of Rachel Crothers' play, "Nice People," which boasts of an all-star cast headed by Wallace Reid, Bebe Daniels, Conrad Nagel and Julia Faye, has reached an advanced stage at the Lasky studio and Mr. de Mille's set is proving the center of interest for all of the organization.

It would seem that the producer had gone the limit to secure realism in detail in the reproduction of such an ordinary thing as a vegetable garden, for here vegetables are seen actually in all stages of growth from tiny blades of green to full-grown plants.

The stage setting of an ultra-modern Japenese cafe, with real Geisha girls and native youths, is said to be one of the most elaborate and lavish ever constructed for the screen. It consists of a spacious entrance hall and a large garden illuminated by lanterns, dotted with tables and boasting of numerous pieces of oriental sculpture, architecture and vegetation.

Agnes Ayres in a Dual Role

Two separate characterizations are undertaken by Agnes Ayres in "Borderland" by Beulah Marie Dix, now under production as a Paramount picture, Paul Powell directing.

The story delves into the supernatural wherein the soul of a woman of the '50's strives to warn a modern and jazzy girl from the fate which befell her when she forswore the legitimate love of a husband. It is really a double tale, telling in parallel the experience of a wife who chafed at restraint sixty years ago, and her more modern counterpart.

This duplex character of "Borderland" is said to give unusual opportunities for a continuous succession of absorbingly dramatic incidents. Milton Sills is cast as the modern husband whose prosaic forgetfulness stirs a young wife into revolt, while Casson Ferguson and Bertram Grassby are the heavies in the lives, respectively, of the two women.

See First Films

The little girls composing the student body at St. Mary's Academy, Newburgh, N. Y., enjoyed a treat a few days ago when the Playgoers Pictures production, "Father Tom," with Tom Wise, was screened at the school. The picture was roundly applauded by instructors as well as pupils. Although Newburgh is only fifty-nine miles from New York City, not only many of the children but some of the sisters in the faculty had never seen a motion picture before.

Pathe Lists Another Strong Collection of Short Subjects for Release Week of April 30

Pathe Exchange, Inc., announces that a strong collection of short subject features and one serial episode has been scheduled for release the week of April 30. "Told at Twilight," a new re-edited Pathe Playlet cut down from a former feature success starring Baby Marie Osborne will head the week's releases. The offering is a comedy of childhood mingled with pathos. Henry King is seen in the leading masculine role and was also responsible for the direction of the production. Other roles are in the capable hands of Beatrice Van and Daniel Gilfether.

"The Tunnel Menace" is the fourth episode of the new Pathe serial, "Go-Get-'Em Hutch," starring Charles Hutchison and produced by George B. Seitz.

"Pipe the Whiskers" is the title of the current re-issued one-reel comedy starring Harold Lloyd. The offering is a comedy of whiskers.

"The Boy and His Dog" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created for the screen by Cartoonist Paul Terry.

"Kill the Nerve" is the current Hal Roach comedy featuring "Snub" Pollard. The offering is a comedy of the dentists' parlors.

Pathe Review No. 153 is filled with a series of interesting and entertaining subjects.

Pathe News 36 and 37 present the important events of the world of topical interest photographed by the Pathe staff of cameramen.

Topics of the Day No. 18 supplies the screen with the latest wit, wisdom and humor culled from the presses of the world.

"Four Horsemen" Break Box Office Records in San Diego

Exhibited as a first-run attraction in three downtown theatres, for five weeks' total run, advanced prices, is the record of the Rex Ingram production for Metro of "The Four Horsemen of the Apocalypse" in San Diego, Calif.

The latest motion picture playhouse there to show this picture of Vicente Blasco Ibanez's novel, the Plaza Theatre, wired to the Metro Los Angeles exchange after the completion of the photoplay's run in San Diego:

"Business remarkable, with waiting lines up to closing day. This makes five weeks at advanced prices in San Diego, which we believe breaks all records in this city."

The popularity of the film in San Diego is the more remarkable on account of its previous engagements there, first in the Spreckels Theatre, under the management of Dodge and Haywood; and afterward at the Rialto, under the direction of Messrs. Payne and Wall, for another fortnight.

World-Wide Company Formed by American Releasing Corporation

Evidence of the activity of the American Releasing Corporation in extending its sales organization beyond the borders of North America is found in the announcement of World-Wide Pictures as the marketing medium and company trademark for the unification of all the productions released by America in this country when they are introduced into all other countries except the Dominion of Canada—where Canadian Releasing Corporation has been organized by J. P. O'Loghlin and associates.

Registry of World-Wide Pictures insignia will bind together, not only the pictures released by America on North American continent, but will create a releasing insignia for such occasional pictures as may be brought into the United States from producers in other lands.

Releasing units are already being organized under the World-Wide Pictures name and insignia for the United Kingdom, France, Central Europe, Italy, the Orient, South America, Africa and Australasia. One of the operating executives of American Releasing will sail for England in May to arrange for the opening of its distribution there.

"Golden Dreams" to Be Second B. B. Hampton Film for Goldwyn

Benjamin B. Hampton's second contribution to the Goldwyn program, released in the same group as "When Romance Rides," is an adaptation of another story by the same author, Zane Grey. At present it is called "Golden Dreams," but this title may be changed before the picture reaches the theatres.

Three directors were associated with Mr. Hampton in the making of this production, Jean Hersholt, Gus Peterson and C. O. Rush.

Claire Adams, who also carries the leading role in "When Romance Rides," portrays the heroine. Carl Gantvoort plays opposite her.

Two Male Leads in Next Compson Film

"The Bonded Woman," Betty Campson's Paramount picture now in production under the direction of Philip Rosen, claims distinction by reason of the fact that it has two leading men, John Bowers and Richard Dix being the two contenders for the favor of the heroine.

In this adaptation by Albert Shelby LeVino of John Fleming Wilson's story, "The Salvaging of John Sumner," the interest of the spectator as well as his sympathy for both men is said to be maintained to the very end by the uncertainty as to which one Angela Gaskell will eventually marry. Much of the action takes place on the sea and there are two shipwreck scenes.

Others who have prominent parts in "The Bonded Woman" are Ethel Wales, Frances Raymond and J. Farrell MacDonald.

Lois Wilson in "Manslaughter"

Lois Wilson's name is the latest to be added to the growing list of notables who will appear in Cecil B. DeMille's forthcoming production of "Manslaughter," according to an announcement made at Hollywood by the producer.

Thomas Meighan and Leatrice Joy are other members of the cast chosen to date, they playing the two leading roles of Dan O'Bannon and Lydia Thorne. Jeanie Macpherson is adapting Alice Duer Miller's novel for the screen and production work is scheduled to start within two weeks.

Robbers Hit Right Day for Big Haul

J. W. Watson, manager of the Boston, one of the popular suburban picture theatres of Kansas City, Mo., is receiving messages of sympathy as a result of the rifling of his safe. At the same time Mr. Watson commends the judgment of the unidentified robbers in the timing of their visit. "They took the Saturday and Sunday receipts," he says. "That would have been a blow at any time but it was an especially hard one because they selected the Saturday Sunday of the particular week when Harold Lloyd in 'A Sailor-Made Man' was playing the Benton. That robbery was the work of a master mind, I'll say!"

Fitzmaurice Has Romantic Story

The elaborate court of King James I, a reproduction of historic Jamestown in 1620, a fight between a pirate ship and a victim vessel, colorful properties and costumes galore—these are promised for "To Have and to Hold," the famous romantic story which George Fitzmaurice is soon to make as a Paramount picture. Heading the cast are Betty Compson, Bert Lytell, Theodore Roberts and Theodore Kosloff.

To Take Part in "Manslaughter"

Jack Mower, Julia Faye, Edythe Chapman and James Neill have been added to the cast of Cecil B. De Mille's forthcoming production of "Manslaughter." Production is scheduled to start about May 1.

Mission Books "Monte Cristo"

The first contract involving any of the big special pictures produced by William Fox for next season has been signed by Mack Sennett, who has selected "Monte Cristo" as the attraction to follow D. W. Griffith's "Orphans of the Storm," now at his Mission Theatre in Los Angeles.

"Monte Cristo," probably the most famous of all the Alexandre Dumas romances, offers a wealth of superb screen material. The Fox organization has spared no effort to make the film version a masterpiece.

Mr. Fox and Mr. Sennett have the greatest confidence in the reception that will be accorded the production by the public and the latter predicts that it will run at least eight weeks at the Mission Theatre.

The admission prices to be charged during the run at the Mission Theatre include $1.50 top.

First National Makes Big Success of "Clean Up" Month

April was one of the most successful months in the history of the New York exchanges of Associated First National Pictures, Inc., due to the enthusiasm inspired in the sales forces of the New York, Buffalo and Albany offices by the inauguration of "Clean Up Month."

Plans for the month were outlined and discussed at a preliminary meeting in New York, and the salesmen carried the spirit of the occasion into their territories with such good results that an actual scarcity of prints was threatened daily.

The basic insignia of "Clean Up Month" was a broom and in keeping with the "Clean Up" idea each office was liberally decorated with brooms of various sizes and designs. Each salesman was given a liberal supply of miniature wisk brooms, with a tag reading: "Clean Up! April 3-April 29. First National Pictures." These novelties were distributed among the exhibitors.

"My Old Kentucky Home" Opens Broadway Run at the Central

The first of the Pyramid Pictures, Ray C. Smallwood's production of Anthony Paul Kelly's original screen story, "My Old Kentucky Home," distributed by American Releasing Corporation, is being given its premiere presentation at Central Theatre, New York, where it opened Sunday and was accorded a cordial reception.

The decision to open Sunday was arrived at late Thursday afternoon, permitting very little time for preparation or publicity. In spite of this handicap, the opening presentation left little to be desired, a fact which may be explained by the varied emotional appeal of the picture which quickly warmed the audience and made it responsive to its moods.

There is an all-star cast in "My Old Kentucky Home," including Monte Blue, Matthew Betz, Billy Quirk, Sigrid Holmquist, Lucy Fox, Julia Swayne Gordon, Frank Currier and Arthur Carewe.

Holubar's Best

"My best audience picture" is Allen Holubar's personal estimate of his recently completed production for First National, "Hurricane's Gal," in which Dorothy Phillips is starred. Of the many productions Mr. Holubar has made, he believes that his latest effort, a big sea-story, will receive an unusually hearty welcome because of its many different qualities as a vehicle of entertainment.

World Tour for the Scenes in "East Is West"

Constance Talmadge is scheduled to travel around the world during the making of her next First National production, "East is West," the stage success in which Fay Bainter was starred.

Joseph Schenck has just secured the film rights to this play and Miss Talmadge soon will return to Hollywood, where the interiors for the picture will be made at the United studio. With the completion of the interiors "Connie" will take her company to China where scenes will be made with Shanghai and a number of other Chinese cities and rivers as backgrounds.

The star will probably return to America via the Suez canal, thus making the entire circuit of the globe. Sidney Franklin, who will direct, is assisting Frances Marion in the preparation of the continuity.

"Smilin' Through" on Stage and Screen in Adjacent Theatres

"Smilin' Through," Norma Talmadge's current First National attraction, has, First National says, been given extraordinary notices and has rewarded its producers with almost unprecedented accomplishments.

It has elicited editorial praise from two large newspapers—the Chicago Tribune and the Omaha World-Herald. It has broken the records of two more theatres. It was held over for a second week at the Strand Theatre in New York due to its success at the box office. It is, First National says, drawing unsolicited letters and telegrams of praise from exhibitors.

It is now playing at the Brooklyn Strand Theatre to crowded houses—and the stage version, with Jane Cowl as the star, is playing at the Majestic Theatre, next door to the Strand. It is one of the few pictures which the newspaper critics were unanimous in praising, it is stated.

The situation in Brooklyn is unprecedented. Never before, it is said, have a stage play and a photoplay based on the same story been shown simultaneously in adjoining houses.

Elaine Hammerstein's Next Feature Starts in Hollywood

Out on the Coast the Selznick production forces, under direction of Myron Selznick, have settled down to work. In addition to a new production for Owen Moore, designed to succeed "Reported Missing," work on "Under Oath," a new Elaine Hammerstein presentation, will begin at once "Under Oath" was written by Edward Montagne especially for Miss Hammerstein.

George Archainbaud, who rejoined the Selznick forces to make the trip to Hollywood, will probably direct Miss Hammerstein.

Miss Hammerstein's release for May 10—"Evidence"—was written by Montagne, who created the new work, "Under Oath." This scenarist also wrote for Selznick stars "A Wide-open Town" and "Channing of the Northwest."

In Fifth Week

The only holdover picture at present on Broadway is the International Film Service Company's production, "Sisters," a story of romance, marriage and the triumph of unselfish love, from the novel by Kathleen Norris, Seena Owen, Matt Moore and Gladys Leslie are featured, while Joe King has an important role. Albert Capellani directed. The picture is now in its fifth successive week at Cameo Theatre.

CHICAGO EVENING AMERICAN MONDAY, APRIL 24, 1922.

FILM NEWS AND REVIEWS

'The Sheik's Wife' a Worthy Successor to 'The Sheik'

BY ROB REEL.

Perhaps I should not say "successor," since I stand in danger of being misunderstood. "The Sheik's Wife" is not an American play. It is a French production with a majority of English stars, and scenes taken in Arabia. There are few interiors compared to the vast number of desert scenes—the latter, I believe to be the loveliest and most striking I have ever seen.

This story begins as if should—at the beginning; that is, at the marriage of the Sheik to Estelle Graydon, an English beauty. They leave the half British town behind them and face the desert; Estelle happy in the paradise of innocence to which she is relegated. She cannot know that she is barred forever from the society of her own people; or that she shall never speak again to a white man unless she breaks a holy desert law.

In time a child is born; and she believes without effort that her husband will keep his oath to her: not to take another wife so long as he should live.

But she counts without the law of the Arabians. The old Sheik admonishes his son to take a second wife. Estelle's husband objects, but there is the holy law!

Strife sets in. Purposes cross and recross. The Occident war with the Orient in the Sheik's household; and each misunderstands the other.

It seems that fiction and the drama must get around to the Orient every half dozen years or so. Just as there are tales for Alaskan plays, or Australian ones, or tales of desert islands. It is well for us that this is true. Variety is the spice of life, no doubt particularly of the life of the imagination, which must feed to a great extent upon itself. That modern fiction should have chosen to make the Arabian Sheik the husband of an English beauty—why, then the touch of variety has been imparted and the world is glad there are Sheiks who can wed English girls!

Briefly, "The Sheik's Wife" is a picture of sense, of romance, of stirring contrast, and real meaning. The production is being shown this week at the Randolph.

Paramount's May Release List Includes Four Big Specials

Four big special productions, among them one from Cosmopolitan, are included in the list of seven features scheduled for release by paramount in May and just announced by Sidney R. Kent, Famous Players-Lasky's general manager of distribution.

Released on May 7, on day and date booking in more than 225 leading first-run theatres throughout the country, is Gloria Swanson in Elinor Glyn's "Beyond the Rocks," with Rodolph Valentino. This is a Sam Woods production and the author, Elinor Glyn, acted in a supervisory capacity. The scenario, from Mme. Glyn's original story, was written by Jack Cunningham. In addition to the star and Mr. Valentino, the cast includes such well-known players as Edythe Chapman, Alen B. Francis, Robert Bolder, Gertrude Astor, Mabel Van Buren, Helen Dunbar, Raymond Blathwayt, Harris Gordon and June Elvidge.

On the same day is released "The Wife Trap," a UFA production, directed by J. May. This is a modern drama which is said to carry a world of thrilling action in its plot.

Scheduled for the 14th is the Cosmopolitan production, "The Beauty Shop," with Raymond Hitchcock and an all-star cast. In fact, with the exception of Montagu Love and Louise Fazenda, long recognized as celebrities of the screen, the list of players reads like a page from "Who's Who in Musical Comedy," for, in addition to Mr. Hitchcock, who plays the same role that he had in the original musical stage production, there are Billie B. Van, James J. Corbett, former world's champion heavyweight, who has been seen in many Broadway revues; the famous Fairbanks twins, Marion and Madeline; Diana Allen and Laurence Wheat. The original play by Channing Pollock and Rennold Wolf was adapted by Doty Hobart, and Edward Dillon directed.

Also released the 14th is the special production, "North of the Rio Grande," with Jack Holt and Bebe Daniels. This is an adaptation by Will M. Ritchey of Vingie E. Roe's novel, "Val of Paradise,' and was directed by Joseph Henabery. Charles Ogle, Alec B. Francis, Fred Huntley, Shannon Day and Edythe Chapman are among those to be seen in the supporting cast.

The George Fitzmaurice special production, "The Man from Home," is scheduled for release the 21st. This production, adapted by Ouida Bergere from the famous play by Booth Tarkington and Harry Leon Wilson, was made in Italy, for the most part at the very locations called for by the script. James Kirkwood, Anna Q. Nilsson, Norman Kerry, Dorothy Cumming and John Miltern are featured in a cast which also includes Jose Ruben, Geoffrey Kerr, Annette Benson and Clifford Grey.

Agnes Ayres in "The Ordeal," an original screen story by W. Somerset Maugham, is also scheduled for the 21st. Beulah Marie Dix wrote the scenario and Paul Powell directed. Conrad Nagel is seen as Miss Ayres' leading man and Clarence Burton, Edward Sutherland, Ann Schaefer, Edward Martindel, Shannon Day and Claire DuBrey are also prominent in the cast.

On May 28th comes Thomas Meighan in "The Bachelor Daddy," from a story by Edward Peple, author of "The Prince Chap." Olgo Printzlau wrote the scenario and Alfred E. Green directed. Leatrice Joy plays opposite Mr. Meighan and there is said to be some wonderful "kid" stuff put over by five clever children, Charlotte Jackson, Barbara Maier, Bruce Guerin and the De Briac twins. Maude Wayne, Adele Farrington, J. Farrel MacDonald and Laurence Wheat complete the cast.

Titles Retained

After much consideration, during which hundreds of alternative titles were discussed, Goldwyn has decided to retain "Remembrance" as the title of the new Rupert Hughes photoplay, which the author himself has been directing, based upon one of his short stories with that title. Basil King's new photoplay will also retain the title of the novel, under which it has but recently finished serial publication in one of the big women's magazines, "The Dust Flower."

Film Edition of Glyn Novel

Coincident with the day and date showing of the Paramount picture, "Beyond the Rocks," starring Gloria Swanson on May 7, there will come from the presses of the Macauley Company a new illustrated edition of Elinor Glyn's book of that name.

A photograph of Gloria Swanson, done in three colors from a still from the Paramount picture directed by Sam Wood, adorns the cover of the book, which bears this imprint on the cover:

"Beyond the Rocks, by Elinor Glyn, who also supervised the Paramount picture starring Gloria Swanson, with Rodolph Valentino."

Selznick Pictures Are Ready with Three Releases for May

The program of Selznick releases for May, as announced for distribution through Select exchanges, presents Elaine Hammerstein, in "Evidence"; Conway Tearle, in "The Referee," and Norma Talmadge in a revival of "The Forbidden City." May 10, 20 and 30 are the respective release dates.

"Evidence" was created by George Archainbaud, under supervision of Myron Selznick, from the original story and scenario by Edward Montagne, who has just submitted "Under Oath" as the first Elaine Hammerstein picture to be produced in Hollywood, the new location of the Selznick studio forces. Niles Welch again plays leads opposite Miss Hammerstein, with Ernest Hilliard assuming an important "heavy."

Constance Bennett, daughter of Richard Bennett, the famous stage star, who made her screen debut with Miss Hammerstein in "Reckless Youth," is presented in an essential role in "Evidence." The cast also includes Holmes Herbert, Warren Cook and Matilda Metevier.

A Gerald Beaumont

"The Referee" marks the conclusion of the Conway Tearle star series. The picture was created from the Red Book's story, "John McArdle, Referee," by Gerald Beaumont. The scenario was furnished by Lewis Allen Browne. Ralph Ince directed and the supporting cast is led by Gladys Hulette. Other players include Lora Clarion, Andres Randolf and Charles Slattery.

"The Forbidden City" is another Norma Talmadge revival of the successes she attained when Lewis J. Selznick was advancing Norma and Constance to screen stardom. Of special interest to great numbers of theatregoers will be the appearance of Thomas Meighan as Miss Talmadge's leading man.

Metcalfe Engaged

Earl Metcalfe, the well-known character and heavy actor on stage and screen, has been engaged by Goldwyn to act a prominent role in the new Rupert Hughes' photoplay, "The Bitterness of Sweets," in which Colleen Moore and Antonio Moreno have the leading roles.

Pathe Short Subjects for Release the Week of May 7

Announcement comes from the Pathe Exchange, Inc., that the strong collection of short subject features and the one serial episode scheduled for release the week of May 7 will be fortified by the latest Pathe Playlet, "Vengeance Is Mine," starring Irene Castle. The Playlet has been re-edited to three reels. Eliott Dexter, Helene Chadwick, Frank Sheridan and Fred Tidden support Miss Castle.

"Shot Into Space" is the fifth episode of the new Pathe serial, "Go-Get-'Em Hutch," starring Charles Hutchison and produced by George B. Seitz. "Follow the Crowd" is the title of the current re-issued one-reel comedy starring Harold Lloyd. He is assisted by Bebe Daniels and "Snub" Pollard. "The Eternal Triangle" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry. It illustrates the moral that "all's fair in love and war."

"Days of Old" is the forthcoming Hal Roach comedy featuring "Snub" Pollard, assisted by Marie Mosquini, George Rowe, Eddie Baker, and the Hal Roach comedians. Pathe Review No. 154 contains a number of interesting and entertaining subjects.

Goldwyn Completes Two Films and Prepares for Three More

Photography on two productions was completed his week and work is about to begin on three new pictures at the Goldwyn studios.

"Broken Chains," the winner of the Chicago Daily News—Goldwyn $10,000 prize scenario, will be given an elaborate production. The preliminary work has been begun. Carey Wilson is supervising editor. The continuity is being prepared. The director has not yet been selected nor any member of the cast.

"Women Love Diamonds," the new Carey Wilson story, will go into production within a few days under the direction of E. Mason Hopper. This is a three-episode story of life in modern New York, the three stories concerning the same magnificent diamond and three women who possessed it.

Rupert Hughes is at work on a new scenario. He is a rapid and hard worker and expects to have it ready for production within a short time. No further details are available. Mr. Hughes this week completed the photography on "The Bitterness of Sweets," featuring Colleen Moore and Antonio Moreno. He is now editing the production.

Director E. Mason Hopper is putting the finishing touches on Peter B. Kyne's story, "Brothers Under Their Skins," in which Pat O'Malley, Helene Chadwick, Norman Kerry, Claire Windsor and Mae Busch have the leading roles.

"Grandma's Boy" Gets Lavish Praise at West Coast Previews

Lavish praise of "Grandma's Boy," Harold Lloyd's latest production for Associated Exhibitors, was given by four separate California audiences who have been privileged to see the picture in pre-views, according to latest reports reaching Associated Exhibitors offices in New York City.

"Grandma's Boy," which is Mr. Lloyd's longest production, is in five reels. It had its first pre-view at William A. Howe's Glendale Theatre, Glendale, Cal. The picture was taken down to the Rosemary Theatre in Ocean Park, Cal., which is in charge of Manager Sands. The third pre-view was held a few evenings later at Hoyt's, in Long Beach, which is a combination vaudeville-motion picture house. It is the Lloyd idea to reach the most varied audiences. For the final pre-view, "Grandma's Boy" was staged at the exclusive Wilshire Theatre, Los Angeles.

Great Expansion of R-C Pictures Is Announced by Powers on Return

P. A. Powers, who returned this week to New York from his trip to the R-C West Coast studios, brought back word of an examination of the R-C production program, which will give that company some of the biggest stars of the industry and assure exhibitors a list of special productions of high calibre.

Since Mr. Powers assumed control of the R-C Pictures Corporation, announcement has been made of the acquisition of Harry Carey as an R-C star, and now it has become known that Ethel Clayton, who has been producing for the Paramount program, will be starred in specials for R-C, and that Jane Novak, popular player in many big specials, will be featured in a series of Chester Bennett productions for R-C release.

These announcements were made by Mr. Powers to the press immediately after his return from Los Angeles. In addition to these stellar additions, Mr. Powers had considerable to say in regard to his plan of co-operative production, which will be put into practice with the filming of all future pictures.

The new managing director of R-C left the West Coast studios in a state of intense activity. The work of connecting the R-C studios and the United, under the arrangements perfected by Mr. Powers, is in full swing, and hereafter R-C producting units will have the benefits of all the sets and properties of the well-stocked United Studios, formerly known as Brunton's, which adjoin the R-C plant.

With a plentiful supply of big special productions guaranteed by the signing of Carey, Ethel Clayton and Jane Novak, Mr. Powers also announces that Mr. and Mrs. Carter De Haven will appear in a series of short subjects to be releases under the R-C banner. They will be refined, domestic laughmakers, and are expected to take the place in the motion picture world once held by the comedies of Sidney Drew.

These comedies will be developed along distinct lines, giving them an individual style, and will aim at supplying the screen of the country with a clean, wholesome, refined type of comedy with sufficient sincerity and realism to satisfy the most dignified house and which will at the same time be fast-moving, rapid-fire laughgetters.

While it was known to the trade that Mr. Powers was busily engaged on the West Coast in reorganizing and developing R-C production, the signing of Miss Clayton has come as a surprise. Miss Clayton has a numerous following of her own, and for the past year has been one of the mainstays of the Paramount program. Under the plans formulated by Mr. Powers, she will star in special productions only and each of the six productions willl be individually produced and given special attention.

This is in accordance with the general policy of R-C pictures recently announced by the new management, that each feature should be given the attention usually afforded only special attractions. It is understood that Mr. Powers is now negotiating with one of the best known directors in the industry to supervise the Ethel Clayton productions. In a short time, this announcement will be made to the trade.

The Chester Bennett productions, starring Jane Novak, will also be made at the R-C studios. The first, "Snow Shoe Trail," is now in production and five more will follow at regular intervals. The Chester Bennett unit, like the Eethel Clayton company and all R-C productions, will have the benefit of the combined R-C and United studios sets and properties, as well as those of the R-C studios.

Jane Novak has for a long time been one of the most popular leading women on the screen, and has been featured in several big productions. She has played opposite William S. Hart and in several Ince productions, and has also appeared in one Robertson-Cole picture, "His Debt." In Marshall Neilan's production, "The River's End," she was afforded an important part, and in "Isobel" she played another big role. She is known as a leading female delineator of the "outdoor girl" character, and adds to her dramatic ability one of the most delightful personalities in the film world.

Youngsters Like Pathe Films at Trial Showings

Following the success of semi-educational programs for young folks tried out in various representative theatres throughout the country, Pathe has prepared special programs of interesting and entertaining short subjects selected for children. The McKinley Theatre in Canton, Ohio, was one of the first of the larger houses to attempt special childrens' matinees, and the experiment was a success. The Canton *News*, in an editorial, commended particularly Ruth Roland's new Pathe serial, "White Eagle," as a splendid offering for the young folks.

The short subject programs, selected especially for boys, contain things that appeal particularly to the younger generation. Harold Lloyd comedies, Major Jack Allen Animal Pictures, Bill and Bob Animal Pictures, Tom Santschi Westerners, Holman Day's pictures of the timberlands, Pathe Screen Studies of animal life, Pathe Review, Aesop's Film Fables in animated cartoons and "Snub" Pollard comedies are included in the selected programs.

Oumansky Calls in Kobeleff's Aid

Because of the fact that Alexander Oumansky, ballet master at the Capitol Theatre, found time too short to devote to his many duties at the theatre as well as his classes at his new studio at 110 West Forty-seventh street, New York, he invited Constantine Kobeleff to conduct his classes at the school and work hand in hand with him in developing future interpreters of the expressive art of dancing.

Kobeleff is a graduate of the Imperial Russian Ballet School and he was also a member of Pavlowa's and the Russian Ballet. In his career he was associated with Albertina Rasch, Bessie Clayton and many other celebrities who are widely known for their dancing.

Wonderful results are expected from this new arrangement and Mr. Oumansky will thus be enabled to continue his excellent work at the theatre under the direction of S. L. Rothafel.

Fox Signs Well Known Players for Another Super-Production

William Fox seems destined to surpass all his records with his pictures for the 1922-1923 season. With "Nero," "Monte Cristo," "A Fool There Was" and "The Town that Forgot God" already in hand and others well underway, he has begun production on the West Coast of still another super.

Tom Santchi heads the list and with him in this picture thus far are Tully Marshall, Virginia Valli, Bessie Love, George Hackathorne, Pat Moore, Dave Butler and Carolina Rankin.

No announcement of the nature or name of this production has been made, but with Tom Santchi in the leading role, there should be some big rugged stuff and perhaps the public can look forward to another history-making screen fight. Santchi has been a popular screen actor since his magnificent screen combat with William Farnum in "The Spoilers." With Tully Marshall as the villian, Santchi has an acting opponent that will keep him stepping along during every inch of the film. Jack Ford is directing.

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April 30 to May 6 Is Music Week

78 Other Cities Have Inaugurated Similar Periods

By T. S. da PONTE

April 30 to May 6 is to be New York City's Music Week. Mayor Hyland has issued a proclamation to that effect and the committee on New York Music Week's third observance is circularizing orchestral leaders in New York theatres asking that they bring the fact forward as prominently as possible.

It is suggested that the orchestra leaders make up a special program designated as Music Week Program and that it be rendered at least twice weekly, and daily, if possible, and that announcement of it be made on the theatres' programs. Managers of theatres have been requested to make the announcement of Music Week on their screens, and organists of theatres have also been asked to co-operate in bringing the occasion prominently before the public.

The manner in which the orchestra leaders and organists participate is to be announced in the Music Week program of events to be compiled by the committee.

Thirty-nine committees are co-operating with the general committee to make the event city-wide. Hugo Reisenfeld is chairman of the Special Committee for Motion Picture Theatre Co-operation, and has sent out a special request to managers of motion picture theatres to aid in making the event a success.

Mayor Hylan called attention in his Music Week proclamation to the plan which has been created by his administration to sponsor a legislative bill authorizing the municipal authorities to acquire a site for a building to be used for advancement of education in music, drama and other arts. "New York City wants to be in the forefront of things musical and should have the proud distinction of being the music center of the world. In the building for the fostering of music it is proposed to have accommodations for a conservatory of music as well as rooms sufficient for both vocal and instrumental practice. It is also planned to have in it auditoriums for the production of opera, classic drama, comedy and concerts," the Mayor said.

"Music is too vital a force to be the property of only a portion of our population, and the plan of the committee on New York's Music Week is to make it the property of the entire people. We hold that music should be at the disposal of all the people and that any who desire it should be able to procure a musical education. The study of music should be encouraged generally, not only for its cultural value, but because of its value as an element of civic betterment. In the City of New York, which is the great melting pot of the nation, there is no more wholesome influence or one tending more to the creation of social harmony which can be applied so effectively with the other elements producing a united and upright citizenship as that most universal of all the arts—music."

The purpose of Music Week is to focus the public's attention for one week in each year upon music. It is planned to do this by stimulating organizations and individuals to participate in the giving and attending of concerts, recitals, and lectures on music.

It is planned also to show to the people what a great aid to their happiness music can be made, and special literature for this purpose is prepared and distributed.

Since the inauguration of Music Week in this city two years ago, seventy-eight cities throughout the United States have inaugurated similar weeks. Also several states have declared state-wide Music Weeks and it is declared the movement is still growing.

How Does Public Want Arliss? In An Amusing Role, Says One

Showmen of long experience have favored Distinctive Productions with their views of George Arliss as motion picture audiences want him. George W. Davids, who has been around theatres in various capacities for twenty-five years, declares that his experience with "The Ruling Passion," recently released by United Artists, convinces him that the fans "decidedly favor either a light drama interlaced with clean comedy, or a farce comedy."

"Many and many a time," said Mr. Davis, who manages the Barvedon Theatres Corporation, Poughkeepsie, "the 'tired business man' will leave the theatre and remark, 'Why don't you give us something light part of the time? After a day in the office a man doesn't want to go to the theatre in the evening to try to solve dramatic problems.'

"This is a composite of the expressions invariably made after we show pictures. Any picture with a light touch that appeals to the younger people, is also more desirable than the dramas of today. There are too many dramas and problem pictures and far too few bright, clean comedies, which I feel sure would meet with the greatest success. This is the expression from the city of 35,000 people. Maybe the large cities think differently."

A. A. Elliott, of the Playhouse, Hudson, N. Y., a theatre veteran of thirty years, asserts that George Arliss is wanted in simple, compelling stories. For this reason he is enthusiastic about "The Ruling Passion," believing it to be "within range for high and low to follow; to grasp all the situations."

Goldwyn Buys Screen Rights to Elinor Glyn's "Six Days"

Goldwyn announces the purchase of Elinor Glyn's famous story, "Six Days," for the purposes of picturization. Miss Glyn has been in conference with Goldwyn scenario editors on the screen adaptation and the details of her production. Several of the scenes will be taken in Paris, and Miss Glyn, who sailed April 23 for Europe on the Olympic, will have an active hand in supervising the photography taken abroad.

"Six Days" is a strong story of love and a misunderstanding between lovers. Its motion picture appeal is of unquestioned merit, and several companies were bidders for the story before Goldwyn got it. A production of magnitude is contemplated. It will be among the Goldwyn fall releases.

Miss Glyn is the author of several novels which have had a wide popularity. "Three Weeks" was the sensation of its day. Among her other stories are "One Day," "Elizabeth Visits America" and "Destruction."

Several months of her present stay in the United States were spent by Miss Glyn in Hollywood where she studied screen technique and wrote two original scenarios for Gloria Swanson, "The Great Moment" and 'Beyond the Rocks." She has contracted to write a story about Hollywood for production by Sol. Lesser.

Three Paramount Features Are Slated for Release April 30

Three features considered by Paramount to be among its biggest productions of the year will be released by that organization April 30. They are the Cosmopolitan production, "The Good Provider"; the special all-star comedy, "Is Matrimony a Failure?" and the John S. Robertson production, "Spanish Jade."

"The Good Provider" has, Paramount says, been aptly termed "the brother of 'Humoresque." "Is Matrimony a Failure?" is described by Paramount as a riot of fun. It is an adaptation of the stage play in which Leo Ditrichstein scored a great success. It was directed by James Cruze.

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20 Bigger and Better Christie Comedies Are Planned for Educational for Next Year

Educational Film Exchanges, Inc., and the Christie Film Company have just closed a contract in which are outlined the plans for twenty two-reel Christie Comedies for the season of 1922-1923, which are designed to eclipse in stories, acting, settings, photography and production generally the best pictures of this type that the industry has ever produced.

Until the beginning of the last production year the Christie Company produced twenty-four two-reel comedies, fifty-two single-reel comedies and several feature length comedies a year. During the last year—the second year during which Christie Comedies have been released by Educational—the Christie Company has put all its effort into twenty-four two-reel comedies.

Now the number of pictures made by the Christie Company is to be still further reduced, and all the resources of this comedy making unit are to be devoted to making twenty pictures of two reels each.

"The day of the cheap picture is gone," said E. W. Hammons, president of Educational, in announcing and discussing the elaborate plans for next year's Christie Comedies. "The Christie Comedies of the current season and the success with which thy have met everywhere, are ample proof—if any further proof could be needed—that the picture—that is a BIG picture, regardless of its length, is the picture that the exhibitor and the public want, and must have.

"I am proud of the pictures that have been made by the Christies in recent months. I am proud of the reception they have received from exhibitor, critic and public; and this reception has encouraged the Christies as well as Educational Film Exchanges and myself to be confident that still bigger pictures, though not quite as many in number, will mean the biggest year in the history of Christie Comedies.

"The reduction of the production schedule from twenty-four to twenty pictures does not by any means indicate any sort of retrenchment. It simply means that the money that has heretofore been divided among twenty-four comedies will be spent on making only twenty, and it is intended that each of the twenty shall be a BIGGER picture than any that has heretofore been made by the Christie Company."

Charles H. Christie, general manager of the Christie Film Company, who came to New York from Los Angeles to sign the contract which was concluded a few days ago, was enthusiastic as he departed from this city to return to the Christie studio.

"There is no doubt," said Mr. Christie, "that the signing of this contract marks another big step for short subjects. We are going to do our utmost to co-operate with Educational in its effort to give to the exhibitor the very best in short subjects. The Christie Comedies to be produced for the next season will, without doubt, be the biggest and finest polite comedies that have ever been offered to the public.

"Al (his brother, Al Christie, supervising director of all Christie Comedies) is working now on the last release of this year's series, and on completing this picture will go to Europe for a vacation. He is now making the plans for the first two or three pictures of the next season, however, and production will go right ahead while he is away. It is probable that two pictures will be made while Al is on his vacation.

"Our whole organization is full of enthusiasm over the showings made by our recent pictures. Of course, we have always been confident that Al's judgment on making clean, polite comedies in a big way was going to win out in a similarly big manner, but there still remained protests from some quarters when we decided to give up the 'bathing girl' and any and all other artificial means of provoking laughter and build our pictures strictly on fine stories, depending on the wholesome humor of the story for the entertainment rather than on 'bathing girls' and 'gags,' and it has been encouraging to see the way that critics, not only of the trade press, but of magazines and newspapers as well, have greeted most warmly our recent pictures."

The pictures of the last year have established beyond question the growing popularity and the high ability of the four principal stars who have been given most of the stellar roles in recent Christie Comedies, and they are in mind for the principal parts in the pictures being planned for the next season.

These actors are Bobby Vernon, Neal Burns, Dorothy Devore and Viora Daniel, who have been alternated in the recent Christie productions. In addition to these, there are many popular players taking leading supporting roles, and several new members have recently been added to the company. These include Charlotte Stevens, winner of the Chicago Journal beauty contest; George Stewart, brother of Anita Stewart, and Natalie Johnson, a brunette beauty, formerly with the Ziegfeld Follies." Vera Steadman, long popular in Christie Comedies, has recently returned to the studio after an absence of almost a year, during which time she joined the vast ranks of screen mothers.

During Al Christie's absence the filming of comedies will go ahead under the direction of Scott Sidney, William Beaudine and Harold Beaudine. These directors, with Al Christie, will be alternated in the forthcoming productions just as the stars are.

Definite steps also have been taken by the Christies to assure the very best in stories for the 1922-1923 Christie Comedies. The scenario staff has recently been enlarged until it now includes Frank Roland Conklin, Walter Graham, Robert Hall and Royce Alton as regular staff writers. No more stories from outside sources are being considered.

This step was taken because the Christie production standpoint is now the same as for the longer feature films. It is intended that each picture shall have as much plot and interesting story as the best of the five-reelers, and the story needs of the company can best be met by staff writers.

Al Christie will sail from New York about the middle of May for his European vacation, accompanied by H. D. Edwards, who is production manager for Christie Comedies.

Pictures Approved

"No Parking," a Christie Comedy featuring Neal Burns, and "Fresh From the Farm," a Christie Comedy featuring Bobby Vernon, both current Educational releases, are approved as "Family Films" by the National Motion Picture League in its latest Bulletins. "Nights of Many Shadows."

Taylor Appointed

President Arthur S. Kane announced this week the appointment of C. A. ("Buck") Taylor, well known in the selling end of motion pictures, as sales representative of Associated Exhibitors in Washington, D. C.

Miss Pickford Sure of Better "Tess of the Storm Country"

Of the three productions now under way at the new Pickford-Fairbanks studio, Hollywood, only one so far has a name—"Tess of the Storm Country"—which Mary Pickford has selected as her next screen vehicle. Douglas Fairbanks is hard at work on his new picture, but has not decided on a title, while Jack Pickford also is at work on a picture which Miss Pickford is supervising, but it also is without a name.

Miss Pickford's "Tess of the Storm Country" was one of the first big photoplays ever made, and the original production is said to have been seen by more persons than any film ever produced. In fact, the original negative has been so worn by constant printing that one of the main reasons for Miss Pickford's making a new "Tess of the Storm Country" is to get another master negative.

"This story offers unlimited possibilities," said Miss Pickford recently, "and naturally many of the finer things were not developed in the first version because at that time we still were pioneers. I hope to make the new "Tess" more perfect than anything yet offered the public on the screen."

In the re-filming of "Tess" all of the sub-titles that were overlooked before will be incorporated, besides bringing out all the perfection of production that has been made possible by the progress of the motion picture industry. John S. Robertson will be seated in the director's chair.

New York Warmly Approves of Selznick's "Reported Missing"

Lewis J. Selznick's production, "Reported Missing," with Owen Moore as the star, had its New York opening at the Criterion Theatre, Sunday, April 23, an event which, as later disclosed, proved to be the start of "a big week"—in a box-office sense.

The photoplay went over amid riotous laughter, and from 2 p. m., when Hugo Riesenfeld, managing director of the Criterion, started his first show going, until 11.30 at night, when the last crowd emerged from the theatre, the triumph of "Reported Missing" was climbing to a high mark, which was maintained throughout the week.

The opening was preceded by a week of carefully planned newspaper advertising and publicity campaign. The metropolitan newspapers carried a teaser campaign of more than usual interest, and the Sunday papers carried large space. Reviews were uniformly enthusiastic.

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Boasberg Joins R-C Pictures

Nat. G. Rothstein, advertising and publicity director for R-C Pictures, announces this week the appointment of Albert Boasberg to the exploitation staff. Mr. Boasberg comes to R-C after extensive experience in exploitation, advertising and publicity. For the past year he has served as field exploitation man for Famous Players-Lasky Corporation.

New Series

Under the specifications of a contract just made with Jack Cohn and Lewis Lewyn, Pathe will distribute a new series of "Screen Snapshots" of a quality and general interest calculated to give them the importance of a periodical Review devoted to the professional doings and personal acticities of popular screen favorites. The contract calls for twenty-six one-reelers, to be released one every two weeks, the date of the first release to be announced shortly.

Ernest Hilliard to Play "Heavy"

With the engagement of Ernest Hilliard as the "heavy," the cast of Linda Webster Campbell's latest production for Vitagraph, starring Corinne Griffith, is now complete, and work on the interior scenes will begin at the Brooklyn studios.

Arranges for Wide Publicity

"The Sheik of Araby," the H. B. Warner feature to be released by R-C Pictures May 15, will R-C Pictures says, be assured of wide publicity by means of the tie-ups arranged with the publishers of the song of the same name and the phonograph record manufacturers.

Paramount Reports Second Block of Seven for "Revival" Programs

The series of seven productions recently released in block by Paramount, constituting a "Revival Week" program, has proved so popular with exhibitors and public that it has been decided by Sidney R. Kent, general manager of distribution, to issue a similar block of seven more of the biggest Paramount and Artcraft successes.

The second block will consist of the following features: Cecil B. DeMille's productions, "Why Change Your Wife?" "The Woman God Forgot" and "We Can't Have Everything;" Mae Murray in "The Gilded Lily," the Paramount-Artcraft special production, "The Woman Thou Gavest Me;" the William A. Brady production, "Little Women," and Elsie Ferguson in "Barbary Sheep." These pictures are now available for bookings under the same conditions as the previous. Block and play dates may be arranged as soon as the new prints are distributed to the exchanges.

"The success of our experiment in releasing in block 'The Miracle Man,' 'Male and Female' and the other big pictures that played for a week with daily change at the Rialto Theatre, New York, has induced us to continue the policy," says a Paramount statement. "Scores of leading theatres have already played them and exhibitors without exception are reporting unusually heavy business. Our contention that any picture is new until it has been seen is being vindicated daily at the box offices.

"Cecil B. DeMille's production, 'Why Change Your Wife?' the first of the seven features comprising our second revival block, is one of the best box-office pictures we ever had. It was written by William de Mille, with scenario by Sada M. Cowan and Olga Printzlau, and is one of Mr. de Mille's interesting series of married life dramas. The all-star cast includes Thomas Meighan, Gloria Swanson, Bebe Daniels, Theodore Kosloff and Sylvia Ashton.

"'The Woman God Forgot,' also directed by Mr. De Mille, presents Geraldine Farrar as its star, with Wallace Reid playing opposite. Others are Hobart Bosworth, Theodore Kosloff, Raymond Hatton and James Neill. It is from an original story and scenario by Jeanie Macpherson.

"Mae Murray scored a sensational success in 'The Gilded Lily,' in which she was directed by her husband, Robert Z. Leonard. Clara Beranger wrote the story and scenario and Lowell Sherman, Jason Robards and Charles Gerrard are seen in Miss Murray's support.

"William A. Brady's production of Louisa M. Alcott's delightful novel, 'Little Women,' proved immensely popular when first released and may be well classed as a prestige picture. Harley Knoles directed from a scenario by Anne Maxwell and the cast includes Conrad Nagel and Henry Hull.

"Hall Caine's story, 'The Woman Thou Gavest Me,' was adapted for the screen by Beulah Marie Dix and directed by Hugh Ford. Katherine MacDonald, Jack Holt, Milton Sills, Theodore Roberts and Fritzi Brunette are seen in this picture which is especially distinguished by magnificent photography.

"Cecil B. De Mille's 'We Can't Have Everything' is another which was foreordained for success by its wonderful cast and story. Rupert Hughes was the author and William de Mille the scenarist, and the cast includes Kathlyn Williams, Elliott Dexter, Wanda Hawley, Sylvia Breamer, Thurston Hall, Tully Marshall, Theodore Roberts, James Neill, Charles Ogle and Sylvia Ashton.

"Elsie Ferguson achieved one of the triumphs of her career in 'Barbary Sheep,' from the famous story by Robert Hichens. Charles Maigne wrote the scenario and Maurice Tourneur directed, while the cast includes Pedro de Cordoba, Lumsden Hare and Macey Harlam."

Is Capitalizing Public Interest

Capitalizing the public interest aroused by the announcement that "The Masquerader," the famous stage success, has been picturized and would soon be released as a First National attraction, a number of metropolitan newspapers have made arrangements to publish the novel serially, it has been learned.

To date the Chicago Daily News, the Detroit Journal and the Toledo Blade have been granted the right to publish the novel serially.

"Silent Call" in 10th Week

Last Sunday "The Silent Call," the photodrama with a canine star, began its tenth week at Miller's Theatre, in Los Angeles, and is expected to complete a twelve weeks' run before it is taken off.

"The Silent Call" is a First National attraction presented by H. O. Davis and directed by Laurence Trimble. "Strongheart," a Belgian police dog, is the "star" of the production, and it is his "acting" which is responsible for the success of the picture in Los Angeles and elsewhere.

Fred A. Miller, of Miller's Theatre, has sent the following telegram to First National:

"Here is something you would like to hear. Sunday, beginning of tenth week, your picture, 'The Silent Call,' had line nearly block long. This week will break all records on coast for continuous runs. Am convinced that this picture will establish record for the whole country to shoot at."

French Village Built in Studio

An entire French village of the sixteenth century, complete in every detail, it is said, was built this week at the Famous Players studio in Long Island for Cosmopolitan's "When Knighthood Was In Flower" which Robert G. Vignola is making. This, Famous Players says, is probably the largest set ever put up in the interior of a studio. It was designed by Joseph Urban.

Tully Returns to Los Angeles

Elated by the successful reception of "The Masquerader" in New York, Richard Walton Tully has just returned to Los Angeles from that city, whither he went with the negative and master print of his first film production, starring Guy Bates Post.

"First National officials," said Tully, "were delighted with Mr. Post's artistry in this picture."

First National Picture Finished

Marshall Neilan's latest production for First National, suggested by the Saturday Evening Post story, "Her Man," by George Pattulo, was completed last week. In the leading roles are Matt Moore, who has appeared in various Neilan pictures, including "Don't Ever Marry," and Leatrice Joy.

W. F. Tilford Says Production Is on Increase in the East

Production activities in the East are beginning to show a marked increase, according to a statement issued by Walter Ford Tilford, president of the Tilford Cinema Corporation, which took over the studios at 332-334 West 44th street, formerly the Tiffany Studios, on the first of the month.

The Tilford company, which does all its work on a definite contract basis, completed "Destiny's Isle," for W. P. S. Earle and J. Stuart Blackton, Jr., a few days ago, and built the sets and handled all of the studio work on the Arthur Housman feature just completed at the Biograph studio and this week it is busy with contracts for three new big productions. The first of these covers the settings on Mae Murray's next picture for Metro, "Broadway Rose," which is presented by Robert Z. Leonard.

It is also handling in its entirety, the production now being made by Holtre Productions, Inc., with Irene Castle as the star, for Hodkinson release. The picture is tentatively titled "Don't Weaken," and is being directed by Alan Crosland. At the Biograph studios it is also producing the next Triart picture, starring Mary Astor, based on the famous painting, "Hope," which is being produced under the direction of Legaren A. Hiller.

The Tilford company also expects to begin work on the first William Nigh independent production within the next week or ten days, and it is Mr. Tilford's opinion that production in the East is beginning definitely to speed up with every indication of a return to normal between now and summer.

Stern on His Way to Europe

Abe Stern, secretary and treasurer of Century Comedies, has arrived in New York from Chicago, where he has had a conference with mid-western exchange men. Mr. Stern will stay in New York about two weeks and has booked passage on the Aquitania for Europe, where he will arrange for European bookings of the Century stars: Baby Peggy, Brownie the Wonder Dog, Harry Sweet, and Lee Moran. With him goes Bert Sternbach, Century's casting director.

Playgoers to Release New Noble Johnson Production, "Tracks," on May 7

Playgoers Pictures has set May 7 as the release date for the new Noble Johnson production, "Tracks," John C. Ragland announced this week. This is a picture in six reels from the story by Mark Noble.

Despite its locale—broad Texas ranges, the story is declared to be much more than a Western, essentially. There are stunts and gallops and thrills, great outdoor sweeps across rolling plains, and views of jagged mountains, but all these are said to be only means to an end, the high lights of a basically sound and entertaining story. And to the production, say Playgoers, as much care and detailed attention have been given as are lavished on a society drama, or a problem play.

The story gains its name from the fact that invariably when any of a series of raids is made by horse-thieves on the range mysterious cow tracks appear in the neighborhood. These baffle the ranchers and the rangers for a long time and form the basis of a mystery plot.

The part of the ranger is taken by William Patton, who has played in both romantic dramas and Westerns. Noble Johnson, in the role of Serrano, chief of the gang of "bad men," repeats the successes he scored in such films as "The Four Horsemen of the Apocalypse" and "The Leopard Woman." Beatrice Burnham is the daughter of a ranchman, Francois Dumas, and J. Farrold McDonald has a comedy role.

First National Has Pictures Suitable for "Mothers' Day"

Mother's Day will be celebrated Sunday, May 14, and alert exhibitors have an exceptional opportunity to take advantage of the sentiment connected with its observance by showing pictures particularly adapted for presentation on that day.

Associated First National Pictures, Inc., has prepared a list of eight of its productions in which the mother theme is predominant, and it is advising showmen to book them for Mother's Day, and to advertise in advance the character of their program for that day.

The eight First National attractions on the list are "Mother O' Mine," "The Song of Life," "Hail the Woman," "Kindred of the Dust," "The Rosary,' "The Woman in His House," "Scrap Iron," and "Tol'able David." In each of these a mother plays an important part. All of them have met with success.

R-C Pictures Plan to Release First Short Subjects April 23

In accordance with the expansion plans inaugurated by R-C Pictures, under the management of P. A. Powers, who recently became managing director of that organization, the first R-C short subject release, the Hy Mayer Travelaugh, "Such is Life in London's West End," will be offered April 23. Heretofore R-C has distributed exclusively feature subjects from its own Coast studios and a few outside productions.

In branching out into the short subject field R-C is inaugurating a program which is expected to expand until it embraces the best short reel pictures which can be obtained. "It is not our intention," states J. I. Schnitzer, general manager of R-C Pictures, "to spasmodically issue short subjects. We are going to afford the exhibitor a steady supply, but we will not pick up any cast-off comedies or scenics to do it. We are planning far ahead."

Picture Has Varied Appeal Associated Exhibitors Says

An outdoor story carrying romance, mystery, adventure and punch—this is said to be a description of "Lonesome Corners," the Edgar Jones production released by Playgoers Picture April 23.

The central figures are a lonesome wife, a lonesome husband and a lonesome friend, who, with the solitude of the woods, give the production its name. Starting with a rip-snorting fight, the action swings into drama when the other man boldly carries the wife away. The comedy begins when the kidnapper teaches the backwoods girl how to be a "perfect lady."

Edgar Jones and Edna May Sperl, whose previous pictures in which they won popularity included a number of other dramas of the north woods, play the leading roles. Playgoers makes use of the exchanges of Pathe for physical handling.

"Barnes" Sold

Announcement was made this week by C. C. Burr that with the sale of the New England, Detroit and Washington, D. C., territories to Sam Moscow Film Company of Boston, Favorite Film Company of Detroit and Associated First National Exchange of Washington, respectively, the country has now been sold 100 per cent on the first Johnny Hines feature, "Burn 'Em Up Barnes."

RITZ-CARLTON
ATLANTIC CITY, N.J.
The center of distinguished social life at this world-famous seaside resort, carrying out the European atmosphere and social charm of illustrious Ritz Hotels of the continent.
The Ritz-Carlton at Atlantic City appeals especially to those who are familiar with these niceties of appointments and individual service.
A preeminent name and perfect facilities make the Ritz-Carlton the ideal meeting place of conventions at the Seaside. Reservations direct, or through Ritz-Carlton, New York.
ALBERT KELLER
Managing Director
GUSTAVE TOTT
Resident Manager

New York Press Is Unit in "Your Best Friend" Praise

"Your Best Friend," a Harry Rapf production starring Vera Gordon, directed by Will Nigh and distributed by the Warner Brothers, has been acclaimed another great screen attraction by the New York newspaper critics, following its presentation at the Central Theatre. The picture was shown for two weeks during the Lenten season, and it is said that the popularity of the star, the attractive title and the exploitation campaign put over was productive of gratifying results.

Stage Favorites in "Burning Sands"

Two favorites of the musical comedy stage, Louise Dresser and Jacqueline Logan, have been added to the cast of George Melford's new Paramount special production, "Burning Sands," based upon the novel by Arthur Weigall.

Censor as Adviser

"The First Woman," starring Mildred Harris and scheduled for release by R-C Pictures April 30, is probably the first motion picture to be made under the direct supervision of a censor. Royal A. Baker, Detroit Police Censor of Pictures, though not acting in any official capacity, was present at the shooting of practically every shot.

Pathe Has Human Interest Picture on Snow-bound Life of the Eskimos

It is promised that motion picture patrons everywhere shortly will see a special feature of human life, love and struggle that is not only of absorbing popular interest but unique in the history of motion picture art. This promise is made by Pathe in announcing that it has acquired world distribution rights of "Nanook of the North," to be the only picture feature ever photographed wholly in arctic conditions and dealing from beginning to end with the fascinating life-drama of native characters —men, women and children—whose existence has remained entirely independent of and oblivious to the forces of civilization.

"Nanook of the North" was produced for Revillon Freres by Robert J. Flaherty, leader of five Sir William Mackenzie expeditions into North Hudson Bay regions. The scientific record of Mr. Flaherty's explorations, including the discovery and charting of the Belcher Islands of Hudson Bay, is contained in issues of the Geographical Review for June and August, 1918. During the ten years covered by these explorations he lived in intimate association with the small tribe of Eskimos who inhabit the upper east coast of Hudson Bay and the extreme northern point of Labrador known as the Ungava Peninsula.

The real life hero of the picture, "Nanook of the North," is the leading man of the tribe who was the indispensable guide and faithful companion of Explorer Flaherty while making his hazardous traverses of the Ungava Peninsula, and, later, across the ice-locked Hudson Straits and into the frozen wilderness of Baffin Island. Of this Nanook (The Bear) of his tribe, and of rigors of climate which no other race could survive, Mr. Flaherty says, "Yet here, utterly dependent upon animal life, which is their sole source of food, live the most cheerful people in all the world —the fearless, lovable, happy-go-lucky Eskimo."

Nanook, the members of his family and his little band of followers, including mothers and children, are the living characters in the picture. The heroine is the young mother, Nyla, "the smiling one." Even she, with her naked little Eskimo baby carried snug and comfortable in the fur "parka" hanging from her shoulders, shares in the incredible adventures of the hunting party, dog-sledging over miles of ice and snow in a temperature of fifty degrees below zero, yet resting at night in Eskimo domestic comfort in a snow 'igloo" built in an hour.

Without the walrus and seal, their best sources of heat-giving food and clothing, existence would cease to be possible with these people. Their skill in capturing these ocean animals, weighing at full growth from 1,000 to 2,000 pounds, with their slender, walrus-ivory pointed harpoons, is remarkable. The picture shows every detail of these exciting adventures—with the women and the children sharing them, their appetities whetted for their favorite food, raw seal meat. In the arctic mid-winter the whole Eskimo family is seen dog-sledging over vast fields of ice under which may be seals. These animals have to renew the air in their lungs every twenty minutes, and with their flippers they keep "blow holes" open.

The seal "blow holes" are very small and usually concealed from ordinary eyes by snow. But the mighty hunter, Nanook, has keen and well trained eyes. Suddenly he halts the dog team and goes prospecting alone—for the slightest noise will alarm any seal that may be swimming under the ice, hurrying for his "blow hole." You see Nanook fall on his fur-covered knees. Suddenly he stands and plunges his harpoon straight down into the hole. The cunningly fashioned harpoon head never fails to hold. The party on the distant sledge sees Nanook's struggles at his end of the line, and hurries to his aid. The ice-hold is widened sufficiently and presently Nanook and his women and children, and the famished dogs, are enjoying perhaps their first square meal in a week.

The human interest drama of the picture, with its clear and beautiful photography and its intimate revelations of the strangest social and domestic conditions in the world of human beings, is declared to have spell-bound everyone who has seen it screened. Pathe says that when Mr. Flaherty arrived from the picture's far north "locations" and exhibited a finished print in six reels, the judgment of executives and members of the Pathe Film Committee was unanimous and spontaneous: "A special feature—the most marvelous and fascinating ever yet produced."

Adventure Picture Is Widely Booked

Goldwyn's new Gouverneur Morris adventure film, "Yellow Men and Gold," to be released in that corporation's fourth group of pictures for the present season, is attracting much advance attention from exhibitors. It is one of the first pictures that exhibitors ask to see when they visit any Goldwyn branch exchange. It has already been booked for many first run houses.

Director Irvin V. Willat was given one of the ablest casts seen in any Goldwyn picture—Helene Chadwick, Richard Dix, Rosemary Theby, Richard Tucker, Henry Barrows, William Carroll and Goro Kino.

Is in Second Week of Run

Cosmopolitan's Production, "The Good Provider," featuring Dore Davidson, Vera Gordon, William (Buster) Collier, Jr., Vivienne Osborne and Miriam Battista, is now at the Rialto Theatre in its second week of its pre-release run, and is said to be doing exceptional business. During the first week at the Rivoli Theatre it also did big business, Cosmopolitan reports.

Talmadge Film Title Changed

Norma Talmadge's next production for Associated First National, filmed under the working title of "The Duchess of Langeais," will be released as "The Eternal Flame," it became known this week.

"If Winter Comes" to Be Produced Both Abroad and Here; Fox to Visit Author

When Fox Film Corporation completes the special production, "If Winter Comes," it will be flashed on the screen backed by the most extensive and popular advertising campaign that ever preceded any single Fox production. Not only has the book itself received as much favorable comment and created so much discussion as any novel recently written, but it has broken records as a best seller.

Arrangements have not been completed by the producer for the filming of the great work, but plans are so far advanced as to warrant the prediction that when the cameras begin to turn the director will have in hand arrangements for an unusually careful, elaborate and spectacular picture. Realizing the great popularity which the novel has enjoyed and is enjoying, Mr. Fox is in no hurry to rush its screening but is taking his time, and no effort or expense, it is announced, will be spared to make of it an ideal photo-drama.

To this end, while some of the scenes will be made in the Fox studios in New York and Los Angeles, many of the bigger outdoor episodes will be photographed in England at the very localities which the author describes in his novel. This will be done with the idea of obtaining graphic and faithful portrayal of the scenes which have been made familiar in print to hundreds of thousands of readers, and to preserve the true and quaint flavor of the places and personages created in the book.

Mr. Fox, in order to accomplish this, will leave for England soon and, with A. S. M. Hutchinson, the author, will go over the scenario and confer on all details of the forthcoming production.

Guests Praised "Silas Marner"

"Silas Marner," the picturization of George Eliot's great novel, which Associated Exhibitors has set for release April 30, received the enthusiastic endorsement of a large company of representative New Yorkers at a supper dance at Hotel Plaza, Associated Exhibitors reports. The event was an invitation affair given by the American Committee for Devastated France, of which Miss Anne Morgan is the head, and the showing was made at the special request of the hostess and her associates.

Hallrooms Score

Percy and Ferdie Hallroom Boys Comedies have been selected for featuring in the Strand Theatre, Erie, Pa., for two consecutive weeks,

"Tropical Love" Going Big

Springtime, the tropics, color and atmosphere—all suggestive of the present season of the year, combine to stimulate activity in the bookings of "Tropical Love," according to Playgoers Pictures.

This picture, featuring Ruth Clifford, is reported to have enjoyed wide popularity from the beginning, but many exhibitors have withheld their showings until the present, considering the spring a peculiarly appropriate time.

Keeping in Personal Touch

By FRITZ TIDDEN

THREE novels with moving picture life as backgrounds have been published recently—"Merton of the Movies," by Harry Leon Wilson, and from the presses of Doubleday, Page; "Souls for Sale," by Rupert Hughes, and distributed by Harper, and "Linda Lee, Inc.," which the Duttons are publishing for Louis Joseph Vance.

To date the Wilson book is the only one we have read; when it was published in serial form in the Satevepost. It is our personal opinion that it is a masterpiece, and up to this time we have never encountered such a vivid or truthful picture of the life on the big lots out on the coast. It is tragic comedy, and the story is told with that kindly sympathetic smile of understanding that few men of our generation outside of Harry Leon Wilson display. If ever it is done, it presents a difficult proposition for film translation.

Rupert Hughes' novel, "Souls for Sale," has only been out for a few days so we haven't got around to it as yet. We are extremely anxious to read it because we know of no authors who are in closer touch, in closer sympathy or have a fairer attitude toward the moving picture industry or its folks that Hughes. Or are more enthusiastic concerning its possibilities or more bitter against its berators, either.

* * *

How come that no enterprising producer does not star Creighton Hale? A number of years ago he played featured parts more frequently than he does today, but his work in small roles in several recent big films displays he has more qualifications than many of the male luminaries winning the female hearts. He can act.

* * *

Hiram Abrams is back in town.

* * *

Within easy memory, "The Way of a Maid" has won for her terms that range from fish to birds. They have been called broilers, squabs, chickens and flappers. Pretty near time for a film titled "Girls Will Be Girls."

* * *

Lois Weber returned from Europe the latter part of last week.

* * *

Kirk L. Russell, chief of the Bureau of Information, Post Office Department, is to join the Motion Picture Producers and Distributors, Inc., as publicity director.

* * *

W. Burt McDonough, well-known to the trade in the Middle West, has left the industry for the automobile accessory business.

* * *

C. L. Dixon, formerly with R-C Pictures, has been made director of advertising and publicity of International. He replaces Leo Pollock, who resigned to become radio editor of the New York Evening Journal, and James F. Sayles, who also resigned.

Francis Marion has returned to the United Studios, Los Angeles, from New York, and has commenced preparing the scenario for "East Is West."

* * *

Marshall Neilan sailed for Europe last Saturday. In his party are David Kesson, cameraman, and Frank Urson, an associate director.

* * *

Speaking of Neilan, a queer coincidence seems to have occurred concerning his affiliations. It appears that no matter where he goes he all of a sudden finds himself back in the First National fold. He broke away from F. N. to join Associated Producers, who became amalgamated with the former only a short time after Neilan left them. Then he lined up with Goldwyn, whereupon that organization planned to have its features released by First National.

We will now rise and sing to the appropriate music, "And the Cat Came Back."

* * *

Mary Miles Minter, Paramount star, and her grandmother, Mrs. Julia Miles, are on their way from Honolulu to their Los Angeles home.

According to a cablegram received by her mother, Mary has had a wonderfully good time during her stay at the Islands, and is returning refreshed for the resumption of her work before the camera.

* * *

With "Reckless Youth," "Reckless Love" and "Reckless Chances" among the new films it would seem that the titlers have thrown caution to the winds.

* * *

Four little coffins—all in a row!

Their disposal confronted Jack Coogan, Sr., at United Studios.

They had been used in Jackie's forthcoming "Oliver Twist" picture.

What the heck good is a coffin unless one is dead?

"Give 'em to charity," said Arthur Bernstein, production manager.

"Nope—afraid I might insult somebody," said the elder Coogan.

Then dawn arrived.

Four neat little black cards were ordered and on each coffin one was tacked.

They bore the inscriptions of Adolph Ramish, A. L. Gore, Sol Lesser and Mike Gore.

The four coffins were then ordered sent to the executive offices of the West Coast Theatres, Inc., with the following message:

"If we all die in our attempt to make 'Oliver Twist' the greatest of all screen productions, at least we have our coffins ready."

(Signed) Jack Coogan, Sr.

* * *

Louis Brock, formerly foreign representative of Selznick-Select, has been engaged by Joseph M. Schenck, to assist in foreign affairs relating to the distribution of the Norma Talmadge, the Constance Talmadge, the Richard Barthelmess and the Buster Keaton First National Pictures.

* * *

Thomas N. Miranda has been engaged by Max Linder to title and edit his burlesque on "The Three Musketeers."

* * *

During the summer months the Criterion Theatre will effect a change of its policy, in that pictures will play but a week instead of remaining for an extended run. It is planned that the house will take the features the week following a Rialto or Rivoli run. In the fall the Criterion will revert to its usual policy.

* * *

"Whispering Devils" is a film dedicated to folks who get vocal with the sub-titles.

* * *

An open letter to J. D. Williams:

Mr. J. D. Williams,
Associated First National Pictures, Inc.,
6-8 West Forty-eighth St.,
New York City.

My Dear J. D.: We are in receipt of your kind invitation to the opening of the J. D. Williams Amusement Company's new theatre at Dallas, Texas. We regret that we will not be able to be present, through no fault of our own. The boss won't give us the week off. Not because he thinks we are so darn valuable and all that sort of thing, but he says he likes to see the help around, anyway.

I haven't been in Dallas since I trouped with a minstrel show when I was but a big, ingenious boy. It wasn't Dallas's fault that the show was a frost, so I don't bear any hard feelings, even though I found the streets rather dirty. You see I'm a little feller and the small guys are always out in front in the parade. I kicked more dirt aside to make it clean walking for the big fellows than I thought there were horses in the world.

I'd like to be with you at the opening of the theatre. And I wish you success as far as thought can reach.

Sincerely,
TOUCHER.

* * *

M. D. Gardner, production assistant to Vice President Lehr at the Goldwyn studios, has been nomi-

HAZEL LINDSLEY

She will appear in Warren A. Newcombe's forthcoming one-reel picture, "Sea of Dreams," which will be a combination of paintings and live figures, as was his recent success, "The Enchanted City." It is Miss Lindsley's first appearance on the screen

NOTED SPORTSMAN TRANSFERS HIS AFFECTIONS

Lynde Denig seasonably changes from indoor to outdoor sports. He gives up chess for tennis

nated for Mayor of Culver City, California. He is the only candidate for office who has no opposition. The term is four years

* * *

Agnes Egan Cobb, general sales manager of the Concord Film Company, Inc., wishes to thank her numerous friends throughout the trade for all the kind and loving messages, also for the quantities of flowers and fruits sent to her during the past six weeks while she was so dangerously ill.

* * *

May Collins, who recently visited New York, has left for Detroit, where she will join a local stock company to act on the speaking stage.

* * *

C. F. Hodge has succeeded Ben Conlon as publicity director for Vitagraph.

* * *

Earl W. Rossman, Prizma cameraman, and Capt. F. E. Klenschmidt, Arctic explorer, left this week for a seven months' hunting and exploration trip to Alaska, Siberia and Arctic regions north of Wrangells Island.

Rossman carries the regular black and white camera, high speed analysis of motion camera and a Prizma color camera, in order to make a complete record of the trip. A specially constructed yacht will carry the party from Seattle, Washington, to the Arctic regions, where a motion picture record will be made of polar bear, brown bear, seal, walrus, whales, native types, and the geological, astronomical and geographic phenomena of the Far North. The best of the color subjects secured will eventually be released on the regular Prizma color short subject service.

* * *

Trans-atlantic commutation is resuming its usual spring and summer fervor.

William A. Brady expects to sail for Europe next week.

William Fox will go in a month or so.

Maurice Tourneur sails on Saturday of this week.

* * *

George H. Davis is in town from San Francisco.

Tom J. Geraghty, who is full of wise saws since his return from England, where he was supervising director of the Famous Players-British studio, was walking around the Lasky Hollywood studio lot the other day, when he saw a cameraman shooting a close-up of a shovel turning over some mouldy earth.

"What's that for?" he asked lightly.

"If it's any of your business," said the cameraman, who did not recognize Tom in his English cutaway, "we're trying to get a shot of some fishing worms."

"Well, be sure and get the right angle," said Tom, and walked away—which, if you think it over, was the only thing for him to do.

* * *

Prince Mohammed Ali Ibrahim, nephew of the newly created King of Egypt, sailed last week for home on the Olympic. With him went his private secretary, Blink McCloskey, erstwhile prize fighter. While in this country 90 American nights cost the Prince $60,000.

In a long interview to newspapermen, prior to sailing, the Prince stated, among many other interesting things, according to the New York Times:

"I am returning home at the request of my uncle, the King, who wants his family around him," he said. "But I am coming back to the United States in July to see the rest of the country. The women here are most delightful. Where can one find such beautiful women as Mae Murray, Bebe Daniels and Mabel Normand, to mention some I met?"

One interviewer asked about the women of other countries. The Prince did not catch the question, whereupon the alert "Blink" translated it into Egyptian code. His Highness responded in the same tongue at length.

"The Prince says they're mostly oil cans," replied "Blink," rubbing his cauliflower right ear, a reminder of his pugilistic days.

"What impressed you most in this country?" he was asked. "Your night life," he said: "it has Paris beaten. I found Hollywood deadly; the people living there go to bed too early."

* * *

Due to its constant expansion, First National has been forced to take over two additional floors in the building at 6-8 West Forty-eighth street, and now occupies the major portion of the twelve-story building. The publicity department now occupies the entire seventh floor, and other departments which have also been cramped for space have been moved to the fifth and twelfth floors following their vacation by former tenants. While the additional floor space has relieved the congestion somewhat, it still takes a genius to find a spot or a niche into which a desk can be put.

* * *

"Nine Lives and Less" is a movie title that goes way back to Mother Eve.

* * *

Joe Brandt left town last week on an extended business trip to key cities.

* * *

It is reported that William Desmond was not seriously injured in a recent accident while making scenes for "The Great Conspiracy," contrary to the original reports emanating from the coast at the time.

* * *

Arthur Hammerstein was host to Gwynedd Vernon, the English motion picture star, who has just arrived in this country, at "The Blue Kitten," in the Selwyn Theatre, one evening this week. It is an odd coincidence, as Hammerstein met Miss Vernon in Paris at the time he purchased the rights for "The Blue Kitten."

A prominent group of stage and screen people also occupied the box with Miss Vernon. Among them were Lyn Harding, the English actor, who is now in this country playing his famous role of Henry VIII in "When Knighthood Was In Flower" with Marion Davies—Miss Vernon played opposite Mr. Harding in a number of pictures in England—Richard Barthelmess, the screen star; Henry King, who has directed Dick Barthelmess in his recent productions; Herbert Grimwood, the English stage and screen actor; Martha Miller, the young huntress who brought down the biggest lion and elephant in the recent Akeley expedition in Africa; De Sacia Mooers, the film actress, and Mary Phillips, who was seen in the English Revue, "Pins and Needles."

Paramount Block Releases to Be Known as "Encore Weeks"

Hereafter Paramount will style each of its block issues of previously released features "Encore Week" and each each individual engagement "Encore Engagement." This was decided upon by S. R. Kent on the suggestion of Bill Johnson, assistant exploitation director of Southern Enterprises, Inc., who tried it out successfully at the Columbus, Ga., theatre.

"To my mind," wrote Mr. Johnson, "'Revival Week' implies the idea that something has been brought back to life, which is not true of these Paramount productions. 'Encore' embodies the significance of having been applauded back—a demand by the audiences for their return."

Mr. Johnson added that the adoption of the term "Encore Week" brought splendid results at the Columbus Theatre, and it is therefore being recommended to all exhibitors playing the pictures.

Stahl Seeks Story

Having completed the cutting and titling of "One Clear Call," his latest First National production for Louis B. Mayer, Director John M. Stahl is now looking for a story for his next picture. Human interest is the principal requisite for these vehicles, but they must also have regular, every day sort of people for characters, a strong climax and a consistently good, logical plot.

Complete Comedy

After three weeks of strenuous work, Billy Bevan and Roy del Ruth have completed what they consider to be one of the best efforts their combined talents have produced since Bevan began his starring career for Mack Sennett.

The new picture has been cut and titled "Gymnasium Jim" and will be shipped to New York immediately for distribution through the exchanges of the Associated First National Pictures.

Short Subtitles in Ray Pictures

The thirteen pictures made for First National by Charles Ray possess a rather unique and significant distinction, inasmuch as they are notable for an unusual brevity in each sub-title and for an economy of sub-titles in each picture, two factors which combine to effect an economy of title footage.

About 200 sub-titles appear in the average modern five-reeler, but the Ray features have averaged 127. Where the title footage in most features approximates some 1,500 feet, the Ray average is 808.5; and whereas in most films a sub-title uses up eight feet of celluloid, the Ray average for these thirteen pictures has been 5.86.

Educational Gets Heavy Bookings

The extensive releasing schedule of Educational Film Exchanges, Inc., during the last year (the second full year of this organization as a national distributor) has almost doubled the amount of film available for booking through Educational Film Exchanges a year ago. With this much greater program to draw from, early reports from Educational branches to the home office in New York on the progress of the second Educational Pictures Week, just ended, indicate that from 80 to 90 per cent. of all useable film in the various exchanges was kept busy during the week.

These early reports, therefore, mean a much greater response from the exhibitors of the country during this particular week of recognition of the value of the short subject, than even the fine cooperation that kept virtually every reel of film in the exchanges working during the first Educational Pictures Week, a year ago.

Among the first of the final reports to be received are several showing up to 100 per cent. of the film in various groups of pictures booked solid.

In the Independent Field

By ROGER FERRI

The Passing Week in Review

WHILE the past few months have made history for independent producers who have delivered money-making pictures to the exhibitors, the present is not so encouraging for the reason that there is a very sad and dangerous lack of big productions. Big productions like "School Days," "Ten Nights in a Barroom," and "Why Girls Leave Home" have made money for theatre owners and consequently for local exchangemen. But more such pictures are needed.

TRUE, there are many new pictures on the market, but they are not of the big type, the kind that will inspire the exploitation that the pictures mentioned above received. These pictures, to be sure, will make money, but that is not the big question right now. The State rights market today needs big pictures. The exchangemen can handle them. They can make money. That is now a fact.

THIS department has during the past six weeks come into the receipts of scores of letters from exchangemen who stand ready to give cash for big exploitable pictures. But there are none available right now. This is indeed a trying situation and should be relieved as soon as possible. This independent producers alone can do.

THE independent producer need have no fear of putting his picture out on the State rights basis. There are exchangemen in this field who have accomplished miracles in this—the toughest season show business has ever known. These exchangemen have the cash with which to buy these pictures and they are amply capable to exploit them to the advantage of the exchange, distributor and producer. Of that we are convinced. It's now up to the independent producer to deliver the goods.

A DISTRIBUTING organization that has been trying to tie up with the exhibitor body this past week sent out a lengthy statement to independent producers that purported to show the advantages in releasing the picture through it. The fact is that that organization claimed a lot of things that it never did—and never can do. But the interesting and important phase of this campaign is found in the fact that to date, insofar as the writer knows, none of those who received these well-worded letters has accepted the proposition enclosed therein.

WHAT'S happened to the Independent Producers' and Distributors' Association? That is the question that has been asked the writer time and again. We are frank enough to admit that we do not know. What we do know is that Harry G. Kosch, its general counsel, has been very active and whether or not he has been working for the organization, he has untangled no few perplexing problems. But we would like to have that question answered, not only for ourselves but for the business in general. If there is an organization, why the secret?

AT last the distributor of a picture with excellent box office possibilities has got on the job and this week announced the sale of certain territories. To the writer who knows that this distributor, for no good reason that we know of, turned down no less than nine offers six weeks back, this is good news. At last, this gentleman is playing square with himself. But if he is serious about that $300,000 proposition, then he has another guess coming. The picture is a humdinger and will make money but from where we sit we can see no justification for such a selling valuation.

WE spent four days last week in the Middle West and while there heard from no few exchangemen. They are not altogether pleased with existing conditions. Some admitted they owed thousands. Others just stalled and talked. But the spirit was inspiring. It proved to us that out there the exchangemen are fighting, despite the fact that prevalent conditions are not the best.

ELSEWHERE in this section is published an account of the phenomenal record established by "Mother Eternal" at the Adams Theatre in Chicago. This was a frost and conceded hoodoo. Its patrons, literally speaking, up to the time the Ivan Abramson picture was booked, were empty seats. The manager was puzzled. And then along came Frank Zambrini, one of the brightest showmen in Chicago's Film Row, and he put the house over. And with "Mother Eternal." It was exploitation of the convincing and sensible kind that put it over.

OUT in Toledo exhibitors book pictures that they believe will make money for them. Then they get behind those pictures and spend money in advertising them. Take, for instance, "Doc" Horater, who runs the Alhambra and Panthenon theatres there. He has booked "Where Is My Wandering Boy Tonight?" for an indefinite run at the Alhambra, opening next Monday. But he had been plugging on this picture for the past three weeks. From time to time he has taken space in the local papers advertising the picture. What is the result? Well, when this writer was in Toledo last Saturday, "Doc" had enough demands then to warrant booking the feature for a two-week run. And the picture hasn't opened there yet.

DOC" was good enough a showman to realize that he had something big—and the bigger he exploited it the more money he would make for himself. And he's in business for what he can make out of it. He's got his health and is keeping it, but that isn't why he's an exhibitor. He's making money and admits it. But others are not so fortunate. But perhaps if they took a tip from this oldtimer they would stand a better chance of collecting a profit when Saturday night came along. Create a demand for your pictures.

FILM pirates are active again, if we are to consider certain complaints that have reached this department this month. For a time these thieves remained in the dark and nothing was heard about or from them. Now we hear of five piracy cases. The Weiss Brothers are taking steps to prosecute pirates who are alleged to have stolen prints and taken them to Europe where they are unlawfully being shown.

THIS department would advise every exchangeman in this country who can afford the time and money to go to the M. P. T. O. A. convention in Washington. There will be a lot of important issues brought before the convention that will demand the attention of the independent film man. So if you can spare the time, come along to Washington.

THE F. I. L. M. Club of Detroit is doing remarkable work, a service that is extremely popular with exhibitors and beneficial particularly to the independent exchangeman. Why can't a similar arrangement be made between exchangemen and exhibitors in other territories?

In the Independent Field

European Showmen Dickering with U. S. for Road Showing of Big Productions

British showmen with theatre holdings and interests in London and on the European continent are negotiating with several motion picture companies here for the indefinite bookings of big pictures in legitimate houses there. Among these showmen is none other than C. B. Cochran, the leading British producer, who this week made it known in London that he will inaugurate a summer policy of pictures on his Pavilion Theatre in that city. He is dickering with several producers in America.

Just how long this policy will be pursued depends entirely upon its success. It is proposed to use the services of American managers to put on the shows to go along with the pictures, but no definite offer along these lines has been made as yet.

D. W. Griffith is now in London, and, according to several reports from the other side, is being approached by money interests there who are trying to interest him in making a big picture in that country. No comment on this report was available in New York, although it is not thought likely that D. W. will make his next picture abroad.

Tom E. Davies, the British film magnate, who spent ten weeks in this country, is back in London. He bought many pictures here, but to date has not announced what they are.

According to a report from the other side, Douglas Fairbanks in "The Nut" will not be ready for release until June.

British film interests interpret the abandonment of the Congressional program to increase the tax on films as a victory for them. Editorially, the Bioscope, a British trade paper, says: "The British film producer indeed owes a debt of gratitude to his American confreres who actively opposed any alteration in the tariff laws that would have exercised a prohibitory effect upon the importation of his manufactures into America."

That capital is the one big thing needful for British pictures was the substance of addresses made at the recent dinner of the Royal Automobile Club, at which Harley Knoles, maiaging director of the Alliance Film Corporation, was the principal speaker.

Britishers are looking forward with considerable enthusiastic expectations to the release of "Frailty," the Stoll pictre. The release is set for June.

The firm of George Clark productions has changed its "style and title" to "George Clark Pictures, Limited, Guy Newall Productions."

The Crown Prince's Indian tour has been photographed and is now being used as an added attraction at the British cinemas, where the picture sare said to be making good money.

Americans in Germany attempted to open an American picture house in Berlin, but the venture proved a costly failure for the enterprising showman who attempted to put it over.

No statement was received this week from the Stoll's concerning the Sherlock Holmes series problem that has resulted in this country from announcements by two companies that they each have the series. Cable queries to the other side brought no answer.

Norman Kerry, according to a report in New York, is going to Austria next month to make a series of pictures in that country for the international market. Norman Kerry is now on the Coast, but will be through with the picture this week.

On January 1 the "Agfa" ("Aktiengesellschaft fur Anilinfabrikation") has once more raised the price of raw film to 9 marks pro. meter.

The Prussian cabinet has given out directions in order to protect cinemas of too heavy taxes.

The "Projektions A-G. Union," the oldest producing company of the German film industry, has had its annual meeting. In this company the Ufa holds the majority of the shares.

The "Lichtbildbuhne" is preparing a yearly book of the German film industry which will be published in the spring.

The Richard Oswald A. G., of Germany, has increased capital from seven to twelve million marks.

In view of the general scarcity new tariff negotiations are pending between employers and employees of the German film industry.

The "Lichtbildbuhne" complained about the violations of German film monopolies being the rule in the Balkans and in Egypt.

In Coblenz the American army of occupation has been forbidden to visit any cinemas.

In Leipsic a distributing agency has been founded by exhibitors. The firm is called "Deutsche Vereins A. G."

The German film trade union has held her general meeting in Berlin.

The "Filmliga," a German association for furthering good film production, protested against the high cinema taxes hampering the film industry in producing artistic film.

In November, 1921, Germany imported 11,000 kg. of exposed film, worth 2,973,000 marks. The export of raw film amounted to 354,000 kg., worth 49,462,000 marks, while 61,000 kg. of exposed film, worth 4,987,000 marks, have been exported.

The Vienna firm, "Das Kino," has been transformed into a joint stock company with a capital of 12,000,000 kronen. Thus the firm, disposing of two printing establishments and a modern studio, is the biggest Austrian enterprise.

In Gummersbach, Germany, the "Film-Fabrik-Aktien-Ges." has been founded with a stock of 30,000,000 marks with a view to producing raw film. This foundation is of special importance, in view of the fact that the world's markets demand of raw film considerably surpasses the supply.

In January, 1922, the capital invested in the German film industry was increased by 24,270,500 marks.

C. B. C. Forces Acquire Studio for Big 1922-23 Producing Program

Los Angeles (Special).—Owing to the increased activities of Harry and Jack Cohn and Joe Brandt, who constitute the distributing firm of C. B. C. Film Sales Corporation, and producers of considerable short stuff, they have taken over a local studio where they will confine their production activities. The move was necessitated because of the ambitious plans of the firm.

Among the pictures made by this firm are the popular Hallroom Boys comedies and the two-reel Sunrise comedies. The Hallroom comedies will be produced on a more elaborate scale, according to the announcement given out this week.

It is proposed, too, to use the studio for the production of six melodramas that Messrs. Cohn and Brandt will produce during the coming season. There will be twenty-six Sunshine Comedies turned out by Harry Cohn. The studio has been equipped with every modern facility. It is understood that a large production staff will be maintained here. The cutting and editing will all be done here and prints sent to New York ready for release.

"No Money to Guide Them" is the title appropriately given to the latest Hallroom Boys comedy, a print of which is now in New York. Harry Cohn produced this one, whcih si one of the best of the series.

Director Fred Caldwell is very busy these days shooting "The Night Life of Hollywood," a travesty on the sensational articles that have appeared in the newspapers. The cast includes Frank Glendon, Josephine Hill, Jack Connolly and Gale Henry.

Joe Di Lorenzo, of New York, who is State righting the new series of "Big Boy" Williams Western five-reelers, arrived here this week, completing the first leg of his trip to exchange centres. He took a look at the production on "The Trail of Hate," the second of the new series, and appeared to be well pleased with the work done on it thus far.

James B. Leong, the Chinese producer, has leased the Balboa studio here and will shortly begin production there.

C. A. Beatty is the general manager of the Better Pictures Corporation, which, according to letters received here, has established a new laboratory in Chicago.

Eva Novak, formerly with Universal, has organized her own producing company and will shortly start production at the Fine Arts studio. She will be featured in a series of five-reel specials of the mystery type for independent distribution. E. L. Butler and William R. Reed are backing this venture.

Jack Hoxie is a busy man these days. He is working on the second of the new series of Westerns which Sunset Productions will handle. Anthony J. Xydias is president of this firm.

Philip Space—(well named)—used to be an eastern newspaperman, but now he is filling up newspaper space (no intent at comedy) exploiting Jack Hoxie for Sunset Productions, Inc.

Arista Film Corporation, according to authentic gossip here, will State right "My Mother."

Grace Comeron will play the lead in "Little Dolly Dimples," which P. S. McGenney will make for Shamrock Productions, Inc.

Del Andrews, until recently with Thomas Ince, is now associated with Hunt Stromberg, who has entered independent production on an ambitious basis. He is production manager and film editor as well.

Clar Kimball Young's contract in which Sam Zierler, the New York State rights exchange man, is financially interested, calls for a series of five pictures annually. The first one will shortly be completed. Elliott Dexter, as exclusively reported in Moving Picture World, six weeks ao, is her leading man.

Fred Caldwell has completed the continuity on a seven-reel special that Commonwealth Pictures will make at at the Balboa studio. C. E. Peters has been engaged to do the photographing.

"Fires of Vengeance" is the title of the first Long Chaney starring picture that Irving Cummings is producing for the independent market. Irving Lesser is said to be financially interested with Cummings in this production.

Ferdinand Earle was scheduled to star production this week on a super special entitled "Faust," with an all-star cast. Mr. Earle has written the scenario and George Benoit engaged to do the photography.

J. A. Howe, an old timer in direction line, is now working on the Roach line, after having done considerable work with independent producers.

Norman Kerry, who is working on Peter B. Kyne's "Brothers Under Their Skin," is to go to Austria where he will appear in a picture in which he is to be starred.

P. S. Corp. Gets Sunburst Films

Producers Security Corporation has closed a contract with the Sunburst Pictures Corporation to handle the distribution of this company's products.

Albert W. Plummer, president of the Sunburst Company, announces that the filming of "The Sands of Humanity" will start about May 10.

In the Independent Field

VERA REYNOLDS
Star in Arrow's Popular Broadway Comedies

To Excite Curiosity Is the Aim of True Exploitation, Says Burr

"In the motion picture business, the term 'exploitation' is frequently abused," says C. C. Burr, president of Affiliated Distributors, Inc. "While exploitation is really a form of publicity, true exploitation actually shows some portion of the entertainment to be offered in order to arouse the curiosity of the beholder to see the whole of it.

"Curiosity is then the motive to which appeal must be taken. Perhaps the most efficient user of real exploitation is the circus. With a circus parade you usually see wagon after wagon pass with the shutters closed while occasionally one comes along with the occupants revealed. This is done to excite the curiosity as to what is in the closed wagons.

"With respect to a picture," continued Mr. Burr, "I believe that stunts which have no connection with the picture should not be employed. For example: With 'I Am the Law' the Edwin Carew special, a jazz band or a train wreck in the lobby would be out of place. On the other hand, a northwest cabin scene with animals, skins, knives, etc., would be appropriate because such a scene is actually in the picture, and to stage some action, such as a struggle between two men, would add to the effectiveness.

"Then there is a clever knife-throwing stunt that could be used in a store window, or the use of an Eskimo dog team where possible, or a man depicting a Northwest mounted policeman and used for lobby or street work would be effective and absolutely in keeping with the production.

"There are many other exploitation possibilities in this picture, but I have mentioned enough to illustrate what I believe to be the true idea of exploitation. If you have the goods in a picture, show the public enough of it to arouse sufficient curiosity on their part to make them want to see the whole."

Equity Closes "Curse of Drink" Deal

As was exclusively published in Moving Picture World two weeks ago, Equity Pictures Corporation, through Louis Baum, the sales manager, who shortly goes to Europe, announced this week that it would release the latest independent feature, "The Curse of Drink," written and directed by Harry Hoyt. The deal was closed Tuesday, April 25. The cast is made up of well-known screen and stage players. The picture was made in New York.

To Road Show Houdini Film

After three weeks, Houdini closed his New York engagement at the Times Square Theatre this week in his initial photoplay feature for his own company, "The Man From Beyond." During its run on Broadway, "The Man From Beyond" was accorded high praise from press and public alike.

Houdini plans to road-show "The Man From Beyond" in a number of key cities, appearing in person in conjunction with the picture in original feats of mystery that have made him famous the world over as an entertainer.

McGovern-Egler Report Sales on Hamiltons

McGovern & Egler announced this week that the two-reel westerns, featuring "Shorty" Hamilton, have been sold in four more territories. H. C. Simeral & Co., of Pittsburgh, for Western Pennsylvania and West Virginia. Federated Film Exchange of Kansas City for Kansas and Western Missouri. Screen Art Pictures of Philadelphia for Eastern Pennsylvania and Southern New Jersey. Federated Film Exchange of Omaha, for Iowa and Nebraska.

Dillon Finishing "A Lady by Luck"

Edward Dillon's first independent production, "A Lady by Luck," is now nearing completion and it is Mr. Dillon's intention to try out this picture as soon as it is finished, in some small town upstate without any advance heralding, and if it wins the approval of the audience, plans will then be consummated for its national distribution.

"Wandering Boy" in Two Fox Houses

Following its week's run at the Allen Theatre, Cleveland, where it did excellent business for the entire seven days, the Equity production, "Where Is My Wandering Boy?" has been booked by its territorial owners in the Washington Theatre, Detroit, and at the Liberty Theatre, St. Louis, for week runs.

Between You and Me

ALEXANDER FILM CORPORATION intends going the limit in seeing to it that its contracts with the various State rights exchanges that bought territorial rights on Stolls' Sherlock Holmes series of two-reel mystery plays are fulfilled. The Alexander people accuse Stoll of double dealing and with not adhering to the contract he had with the American distributor. This week, Alexander sent out letters to the buyers informing them that he would take steps to obtain an injunction.

The actions of a certain State right distributor in the possession of a big box office possibility are hard to explain. This seller closed a deal with a certain exchangeman. The latter was made to understand that the territorial purchase price was $4,000. He planted $1,500 cash down when he bought and the remaining $2,500 was payable on delivery of the print, when he was to also pay for the print cost. The contract was signed. But for some reason known only to himself the distributor went into the exchangeman's town and tried to talk another exchangemen into buying a picture, the rights for which he had already sold in that territory. This exchangeman and the buyer, however, had a secret agreement between them that one was to lay off a picture so long as the other was dickering for it. So the second exchangeman, knowing that his friend had already bought the picture, listened to the visitors' chatter—and then called up the buyer, who had his little say. And he has the picture rights.

The very first thing Harry Rapf, the Warner producer, did on his arrival in Los Angeles two weeks ago, was to wire Harry Warner ascertaining how "Your Best Friend" was going. And just to prove that he was on the level about it, Harry closed as follows, "Your Best Friend, Harry Rapf."

Phil Selznick no longer is in active charge of the Cleveland exchange that bore his name. Sam Green, his backer, has taken charge, although, according to the gossip this writer heard in Cleveland, Phil still retains a financial interest in the exchange. Selznick is now with the Select outfit in that city. Selznick over-bought. It will be remembered that Phil Selznick was given his start in the independent field by Dave Warner, who operates the Warner Exchange in Detroit. Selznick was grabbing off $100 per week when with Warner, according to Dave. Sam Green at that time was putting up the money for Dave Warner. Selznick, however, got ambitious and soon went into business on his own with the result that Green soon got behind him. For a time the Selznick exchange was the talk of the field, but as time lapsed the exchange fell behind.

Wesley Barry, star of "School Days," is a mighty hard-worked lad and the strain is beginning to tell on him, according to those in on the know. Though clever, this boy, envied as he is, is leading anything but a happy and contented boy's life, for the reason that he is kept much on the go and is given little or no time to devote to boyish enjoyments. He is drawing from $2,000 to $2,500 a week for his personal appearance act.

There is a certain press agent, a newcomer in the independent field, who for the past few weeks has been dishing out a lot of what he calls "press copy" that we wouldn't hand to a junk dealer. This chap has a funny idea that all he has to do to get space is to sit down and knock everybody's product. He also resorts to lengthy, but meaningless editorial comment, characterizing his pictures as "great," "stupendous" and those of the other fellow as "junk," etc. We want to inform this gentleman that we are for co-operation. We want to serve the independent man right. We will publish news and interesting information on pictures—but we will not tolerate junk. For the benefit of this gentleman we will say that his stuff is always welcome by our waste basket.

Anybody who tells you the Weiss Brothers are not showmen, hand them a laugh. This crowd has a mob of good, big pictures that they are holding on to until the Fall when they expect to come out strong. As exclusively stated in this department last week Weiss will not release "After Six Days" until the Fall.

In the Independent Field

Live News from the State Rights Market

ANNOUNCEMENT has been made by J. T. Sheffield, manager of Greater Features, Inc., and of Lannon-Sheffield exchanges, both of Seattle, that Harry Sigmond has resigned as manager of the Blue Mouse Theatre, Portland, Ore., to reenter the selling end of the business, and has joined Greater Features, Inc. Mr. Sigmond will have charge of the company's activities in Oregon and southwestern Washington. Mr. Sigmond's first contract with the motion picture business was as lawyer when he organized the Northwest Film Board of Trade and acted as its counsel until August, 1920, when he accepted a position as assistant manager of Vitagraph Exchange in Seattle. In June, 1921, he was chosen manager of the Seattle Exchange of Associated Producers and held that position until November, when he was appointed manager of the new Blue Mouse Theatre in Portland, then just opening as a first run house. Mr. Sigmond is known by every exhibitor in the four northwest states, and his reentry into the distribution field will be like a home coming. Mr. Sigmond is now living in Portland at 1189 E. Burnside street.

Educational offices in Seattle made a city record for short subjects by their bookings for Educational week, April 16 to 23. Every house in Seattle, with but two exceptions, ran Educational subjects. Good records were made throughout the entire northwest. J. A. Gage is manager of the Seattle office.

About March first Arrow Film Corporation announced the purchase of fifteen two-reel Sherlock Holmes films for distribution throughout the Northwest. Now comes the conflicting word that these films are to be distributed through Educational offices. Arrow, however, claims Northwest rights, at the same time not denying that Educational may have secured the balance of the territory for the series.

Mrs. Nell Clark Keller has arrived in Seattle in advance of "Ten Nights in a Bar Room," which opens at the Blue Mouse April 22. She is making three to five minutes talks before audiences this week, inconnection with a trailer of "Ten Nights." Mrs. Clark will remain for the opening, at which time she will be joined by Baby Ivy Ward. Mrs. Keller has many friends in Seattle, where she formerly lived and attended school. This is her first visit to the city in six years. She is the mother in the picture while little Miss Ward is the child.

Ernest Williams has resigned from Grand & Warner, Buffalo, N. Y., to accept a position with Niagara Pictures Corporation. J. A. Schuchert, Jr., has resigned from Niagara. It is rumored he will start an exchange of his own.

The Buffalo, N. Y., Pioneer Exchange is now located on the third floor of the Warner Building, 257 Franklin street, where Manager Bob Murphy will be glad to greet old friends. It is rumored Sam Suckno has purchased the exchange.

The newly organized Progress Picture Company, of which Joe Fox is manager, is now located on the second floor of the new building at Nineteenth and Wyandotte streets, Kansas City. The new quarters boast a projection room and facilities affording the quick handling of film. The company, besides distributing the Arrow pictures formerly distributed by the Phoneix Film Companyq has the distribution in that territory of "His Nibs" and "Shadows of Conscience."

M. A. Kahn, manager of the Crescent-Federated Exchange, Kansas City, left last week for a trip around the key towne in Southern Kansas.

David Segel of the Royal of Philadelphia announced this week "Determination" will be given its first upstate engagement at the Arcadia, Reading, for a week's engagement begining May 1, and will also play at the Lorenz, Bethlehem, Pa., and the Strand, Easton, Pa. In Philadelphia nine theatre in the outlying districts, each a first run house, will play "Determination" day and date. Allen Glenn has been added to Royal force in the capacity of exploitation man.

Oscar Neufield and Tony Luchesse of the De Luve Exchange Philadelphia, announce the big special "Yankee Doodle, Jr.," which it seems must follow the marvelous success attained by their "Ten Nights in a Barroom." Also "Prosecution," in seven reels, will be another big production which is going to find its way in all the first run houses in Philly.

The Motion Picture Equipment Corporation of Philadelphia reports the following installations: two Power's 6-E machines, curtain controls and full booth equipment. W. Q. Keen, manager, is very optimistic regarding future business.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, was in Chicago and Toledo, Ohio, last week, being met in the latter city by the writer. Dr. Shallenberger went into a conference with "Doc" Horater of the Alhambra and Panthenon theatres, Toledo and it would be surprising to hear that would not be surprising to hear that "Doc" is put at the head of a syndicate that will handle "Ten Nights in a Barroom" in Ohio.

Frank Zambrini, the live-wire exchangeman of Chicago, is doing a land office business with his bigger pictures. Frank had the honor of having three of his pictures in Loop houses this week. Not bad, eh?

Lester Scott, Jr., sales representative for C. Burr's Affiliated Distributors, Inc., handling the all-star Bd. F. Zeidman-Bernie Fineman Edwin Carew production, "I Am the Law," is contributing his share towards making the railroads pay. Lester was in Kansas City, St. Louis and Chicago this week.

This is Federated-Standard Week in northern Ohio, for the Standard-Federated Exchange of Cleveland this week conducted its Sales Drive there. Reports early this week are encouraging.

Nat Lefkowitz of the Standard Film Service, Cleveland has moved his headquarters from the Film Building to the Broadway Film Building.

Joe Brandt, president of the Star Serial Sales Corporation, handling the Eddie Polo serial, "Cap'n Kidd," and head also of C. B. C. Film Sales Corporation, spent the week visiting Chicago, Cincinnati and Omaha. He will be away from New York for several weeks.

David Horsley has purchased a First National sub-franchise for the Hawaiian Islands. Dave is one of the old timers in this business.

M. A. Fink, president of Peacock Productions, Inc., of Oklahoma City and Dallas, visited New York during the past week as did also M. Richards of Kansas City.

The bankruptcy proceedings against the Pioneer firm in New York, according to statements issued this week, will not affect the Buffalo or Detroit exchanges. The Philadelphia and Boston exchanges also are not interested in the proceedings.

Louis Baum, sales manager for Equity Pictures Corporation, leaves early next month for Europe. He will tour continental Europe and England. He is making the trip in the interests of Equity.

Elmo Lincoln, star of Weiss Brothers' serial, "Adventures of Tarzan," returned to New York this week. It is expected that he will go to England next month to make personal appearances there.

The newly formed Independent Producers' Association of Atlanta, Ga., is said to have been organized by interests now included in the S. A. Lynch enterprises. It will specialize in independent productions for independent exhibitors.

Harry Warner, of Warner Brothers, will, in all probability, be one of the speakers at the third annual convention of the Motion Picture Theatre Owners of America in Washington, May 8 to 12.

The purchase of the negative held by Concord Film Company on "Ten Nights in a Barroom," by C. R. Seelye, did not come as a surprise. The sale was closed this week, Hopp Hadley, Edward M. Behrman, William Devery and Irving M. Behrman acting for Concord.

Sam Grand, of the New England Federated exchange, is expecting to clean up in that territory with "His Nibs," starring Chic Sale.

Joe Di Lorenzo, who is State righting the "Big" Boy Williams Westerns, is meeting with great success on the road selling the picture territorial rights.

The writer found Pittsburgh State rights exchangemen contented, but saw little money there. Exchangemen there agree that the exhibitors are counting every penny, but they add that they have no complaint to make for considering everything business is not so bad.

Joe Weil, who in addition to being a live exploitation and publicity man is also sales manager for Export & Import Films, Inc., returned to New York from a successful sales tour of the country.

William G. Smith of Fidelity Pictures, Inc., has been appointed personal representative for H. C. Witwer, author of "The Leather Pushers."

Will Page, one of the best known publicity men in show business, has opened his own office in New York. Will has publicized a number of big attractions and before entering the film business was publicity manager for the Morris Gest enterprises. He put over "Experience," the big play that "made" Comstock, Elliott & Gest, and also handled successfully the spectacles produced in this country in later years by Mr. Gest personally.

Jack Edwards will in all probability soon hit the road to exploit the Houdini picture, "Man From Beyond," which will be road showed.

Merritt Crawford's live publicity bureau is having a busy time these days. This enterprising publicist has a number of live accounts, among them being Will Nigh's independent production firm and the Tilford Studies, Inc., of New York. They also have a long list of stars on their list.

R. W. Baremore is again shining forth as publicity manager, for this week this hustler sent out his first copy on Betty Blythe. Betty couldn't have made a better selection.

Wires from J. Charles Davis, 2d, the Arrow exploitation and publicity manager, from Chicago, indicate that "Ten Nights In a Barroom" is going big in the Windy City.

The ad copy used by Warners last week in exploiting "Your Best Friend" indeed started some talk. The ad gave the exhibitor something to think about and don't be surprised if some of the other p. a.'s take Eddie Bonns' tip and push out similar copy. It's what the exhibitors want.

Leon Rubenstein has opened an exploitation bureau in Boston that is getting results for the exchanges, judging from reports that have reached this department.

Note to the Exchange Exploitation, Advertising and Publicity men. Let the column know what you are doing. Send us your name, anyway, and keep the column in touch.

"Ten Nights in a Barroom" equalled "Over the Hill" and "'Way Down East" records at the Granby theatre in Norfolk, Va. Robert Downing, who made famous the stage role of Joe Morgan, appeared in person. His presence helped pack them in. The opposition was "Orphans of the Storm" at $1 top.

Independent exchanges that have bought rights to Weiss Brothers' "The Expose of Sawing a Lady in Half," are mopping up and already reports on first bookings poured into this department.

First Six Chapters of "Cap'n Kidd" Ready

Notwithstanding the inclement weather, delays caused by illness and the usual mechanical troubles incidental to the production of an elaborate and spectacular chapter-play, "Cap'n Kidd," Eddie Polo's first independently-produced serial is rounding into form, and according to a conservative estimate made by Joe Brandt this week, should be completed and be available for release throughout the country within the next six weeks.

Thus far six chapters of the serial have been completed, though fully fifty thousand feet of film have already been "shot" under the direction of J. P. MacGowan and Burton King. This does not necessarily mean that only six episodes of the serial have been made since production was first started on "Cap'n Kidd." The additional footage—and close to twenty thousand feet of film is available, will be used in the remaining chapters just as soon as a number of special scenes now being photographed are "shot."

In the Florida Everglades, for instance, where Polo and his company of players were working two weeks ago, more than twenty-five thousand feet of exteriors were photographed. A goodly portion of this film was used throughout many of the scenes in the six chapters now completed. In order to facilitate production matters, a number of special scenes which are to be used exclusively in episodes eight, ten, thirteen, fourteen and fifteen were photographed, and will upon completion of the chapters in question, be assembled and placed in their continuity.

Chicago and the Middle West

By MARGUERITE KEMP

William K. Hollander, advertising and publicity manager for the Balaban & Katz Circuit, accompanied by his wife and two children, are visiting in New York with relatives.

* * *

"The Four Horsemen" is proving so popular at the Roosevelt Theatre that 9 a. m. performances have been inaugurated for the first time in the history of the theatre. The theatre is packed at every performance, even the "supper show" finding seating capacity taxed, and a crowd of sixty people were awaiting the opening of the doors one particular morning at 9 o'clock.

* * *

The week before Easter, that bugaboo of theatres, was overcome at the Chicago Theatre by Strongheart, the Wonder Dog. Anticipating the usual slump, Balaban & Katz booked this unusual picture and boosted it with strong advertising. The result was the usual amount of business, despite a heavy rain for two days in addition to the holiday slump. A clever little prologue was arranged for the picture, which carried out the theme of the story.

* * *

H. A. Spanuth became manager of the Ziegfeld Theatre last Saturday, immediately inaugurating a complete change of policy which gives the audience "twice as much show for half the money." The Ziegfeld has never been a popular motion picture house, which has probably been due to the fact that the admission price was $1.10, for a program consisting only of a feature and news reel, while other theatres were showing a much more varied program at 55 cents admission. Under Mr. Spanuth's management the price will be reduced to that of other theatres, and a comedy, news reel, scenic reel, and other features will be shown in addition to the regular feature.

Another innovation inaugurated by Mr. Spanuth is the installation of a radio set of the finest type, the first in any downtown theatre. Two programs are given—the stock report, news events and baseball scores being given in the afternoon between 3.30 and 4.30, and the regular program of music in the evening between 8 and 9 o'clock. The orchestra and other music is dispensed with during the radio performances.

Although Mr. Spanuth has become the manager of the Ziegfeld Theatre, he has not severed his connection with the Commonwealth Pictures Corporation.

* * *

The first anniversary of Ascher's Roosevelt Theatre was celebrated last week with a program even better than the Roosevelt's usual excellent program, several additional novelties having a place on the program.

* * *

The presence of a star in town in a stage production does not make much difference in the box office receipts of a theatre showing the same star in a photoplay. That was proved in Chicago last week when Vivian Martin arrived at the La Salle Theatre to star in "Just Married" in person, when the Adams Theatre was showing her in her latest screen production, "The Eternal Mother."

* * *

May 1 was moving day for the Motion Picture Theatre Owners offices. They were moved from 910 S. Michigan Avenue to 752 S. Wabash Avenue.

* * *

"Boomerang Justice" is the latest purchase of the Celebrated Players Corporation. Manager Joe Friedman is enthusiastically proclaiming that he has a box office winner in this feature which was secured from the Russell Productions, Inc.

* * *

Samuel Abraham, manager of the Gold Theatre, West Roosevelt Road, was elected vice-president of the Motion Picture Theatre Owners of Illinois, at a meeting of the Board of Directors last Tuesday. The vice-president will be obliged to shoulder the responsibilities of the organization during the absence of the president, L. M. Rubens, who is now touring in Europe. Mr. Abraham has many friends among the theatre owners of the state. J. B. Dibelka was elected secretary and treasurer and William J. Sweeney will continue as general organizer.

* * *

Every section of the city is represented by the new officers of the Motion Picture Theatre Owners of Chicago. H. Goldsen was chosen vice-president for the North side, George Paul, vice-president for the South side, A. Sapperstein, vice-president for the southwest side, and Julius Lamm, vice-president for the northwest side. Ludwig Siegel was elected president of the organization; Sidney Smith, corresponding secretary; Adolph Powell, financial secretary; and D. J. Chrissis, treasurer. The Board of Directors for the Chicago organization is composed of the following members: Louis Frank, E. J. Haley, Andrew Cuser, Jos. Hopp, Nathan Joseph, . P. Paley, Wm. M. O'Connell, and M. Siegel. William J. Sweeney was re-elected active secretary of the association.

* * *

Blanche Berkson, a stenographer at the Commonwealth Edison Company, was the winner of $1,000 in the Herald and Examiner's $10,000 Movie Contest. Miss Berkson had identified correctly all of the 120 motion picture players' photographs which were shown with the faces partly hidden. In addition to naming the players, she had spelled all the names of the actors and actresses correctly and her work was very neat. She is an ardent motion picture fan, and attends the Central Park Theatre three or four times a week.

Tom Meighan and Alfred Green to Visit George Ade in Indiana

Bearing with them the first print of their latest picture, "Our Leading Citizen," Thomas Meighan, Paramount star, and Director Alfred Green left the latter part of last week, for Chicago, and, ultimately, the home of George Ade, author of the story, at Boone, Indiana.

"Our Leading Citizen" was written by the famous humorist at the direct request of Meighan, who is an old friend of the author. The star and director are understood to be planning to discuss a new story with George Ade, which may be produced after the completion of "Manslaughter," a Cecil B. De Mille production, in which Meighan is soon to start work.

"Shackles of Gold," Starring William Farnum, Is Listed for Release by Fox on May 7

Enthusiastic reports are coming from the officials of the Fox Film Corporation regarding the new William Farnum picture, "Shackles of Gold," set for release May 7.

This picture is declared to be better than the best Farnum has made in five years. The story is based on Henri Bernstein's great stage play, "Samson," and has been made into a thrillingly dramatic modern society play in which Farnum has a part that grows in dramatic force until it reaches a tremendous, smashing climax in a Wall Street Stock Exchange battle.

The stock exchange scenes are said to be the most thrilling of their kind ever screened. Under the direction of Herbert Brenon, a section of the New York Stock Exchange floor was erected in the William Fox studios.

The love scenes with Mryta Bonillas are said to be heart gripping. Miss Bonillas is quite new to the screen, but nevertheless her acting is commendable in this picture.

MacLean at Work

Douglas MacLean has started his next comedy drama, "The Sunshine Trail," under the direction of James Horne. Among the members of the supporting cast in this First National picture are William Courtwright, Josephine Sedgwick, Barney Furey and 4-year-old Murial Frances Dana.

CHICAGO HERALD AND EXAMINER—*The Fastest Gro*

THE SHEIK'S WIFE SPECTACULAR ROMANCE

Vitagraph Picture at the Randolph Fully as Interesting as Its Predecessor, 'The Sheik.'

"THE SHEIK'S WIFE."
Produced by Vitagraph.
Shown at the Randolph.

BY OBSERVER.

A massive, spectacular romance is at the Randolph this week. "The Sheik's Wife"—one of the biggest French pictures we have had—a thriller that will make you suitors look quite drab. Personally, we are keen about cavemen—when they shave. We imagine Valentino discouraged more than one romancy

malo when he appeared as the Sheik. The Arab Prince is more bad news for the sterner sex. Girls, he's choice!

However, "The Sheik's Wife" is every bit as interesting as its famed and far-reaching predecessor, "The Sheik." There is a capital story based on the love of an English girl for an Arab Prince. A story that has every thrill an unusual combination like that can produce. The girl loves the dusky Arab, and plots and plans for his affection. That she eventually succeeds goes without saying.

"The Sheik's Wife" is one of this year's best caveman films. A temporary relief from the everyday drawing room dramas. A picture you will enjoy.

News of the West Coast

By W. E. KEEFE

"Pat" Powers has signed with Chester Bennett for a series of five feature productions staring Jane Novak. The directing manager for R-C consummated the deal for its organization, the negotiations for which have been pending for sometime. The pictures will be directed by Chester Bennett and will be released as Chester Bennett productions. The first release will be "The Snowshoe Trail," written by Edison Marshall.

* * *

At the Hal Roach studios, Harold Lloyd is busily engaged on a feature comedy, the title of which has not yet been announced. Harry "Snub" Pollard has started production on a new comedy in which theatrical life in a small rural district is made the background for the plot. Marie Mosquini, plays opposite Pollard, with Al Santell directing. Noah Young has an important part. Tom McNamara is writing the story for the fourth of his Kiddie animal comedies, "His Rascals," featuring children and animals. Fred M. Warner, former governor of Michigan, and Mrs. Warner were recent visitors at the Hal Roach studios.

* * *

Chester Bennett and Jane Novak have just returned from Truckee where they went to secure snow scenes for "The Snowshoe Trail." The interior scenes will be made at the United studios, where all the Chester Bennett productions are being produced.

* * *

Ruth Roland and her supporting company are busily engaged at the United studios on the first episode of her new serial, "The Riddle of the Range."

* * *

Richard Walton Tully has just returned from New York and announces that production will be started immediately upon the film version of his stage play, "Omar, the Tent Maker." Tully went to New York immediately upon the completion of "The Masquerader." "Omar, the Tent Maker," will be directed by James Young, who also directed "The Masquerader." Wilfred Buckland will return from the Douglas Fairbanks organization to assume duties as art director. George Benoit will turn the camera.

* * *

Sid Grauman announces that both the three million dollar Grauman's Metropolitan Theatre and the Grauman Hollywood theatres will be completed on schedule in June. Sculptors and modelers have been selected to work on the decorations, which will be a unique feature of both theatres.

* * *

The Jess Robbins Productions is filming "The Ladder Jinks," a temporary title, with Edward Horton in the leading role. Margaret Landis plays leading woman with other important roles played by Tully Marshall, Otis Harlan, Walter Higby, Colin Kenny, Max Asher and Ernest Shields.

R-C Pictures Arranges for Big Tie-ups on its Feature Picture

As a proof of its assertion that it intends to provide a big supply of exploitation material with each release, R-C Pictures Corporation announces a number of tie-ups on the feature, "The Sheik of Araby," a revival of the H. B. Warner picture, "The Man Who Turned White." In accordance with an arrangement with Watterson, Berlin and Snyder, this picture will be mentioned whenever "The Sheik of Araby," the song hit, is sung or played by the music publisher's song "pluggers."

The second tie-up has been arranged with the Victor Talking Machine Company. This concern have agreed to notify all their agents in the United States, telling them of the release of the picture and ordering a tie-up with the local theatre at the time of the picture's showing. This tie-up has been arranged despite the fact that it is now impossible to supply the demand for the record, "The Sheik of Araby." This possible tie-up is expected to provide exhibitors with exploitation possibilities, such as lobby and window displays, which will assure the widest publicity.

Likewise, unusual exploitation material has been provided the exhibitors on "Queen o' the Turf," a swift-moving race track drama which was released on April 16. The novelties include attractive jockey caps and imitation money.

The exploitation department of R-C Pictures, under the direction of Nate Rothstein, is now concentrating on future releases.

Ed. Dillon Denies Program Tie-up

Denial was made this week by Edward Dillon that he had signed with the First National whereby his initial independent production, "A Lady By Luck" would be released by that organization.

All Scenes for Vignola's Latest Film Were Taken in the Studio

One of the most unusual features in the making of Cosmopolitan's "When Knighthood Was In Flower," by Robert G. Vignola, is the fact that not one of the scenes was taken out of doors. While the picture calls for a large number of exterior sets, the nature of these has required that they be built in the studio. This is said to set a new record for indoor production. It is said to be the first time that an entire picture was made within an enclosed studio without one taking recourse to out of doors scenery.

Besides this feature, "When Knighthood Was In Flower" has the distinction of being the only picture to have necessitated the use of three large studios, these being the Cosmopolitan studio, the Jackson studio, and the huge Famous Players studio in Long Island.

Because all the sets were built indoors the lighting was necessarily artificial and Director Vignola has expressed himself as being far more satisfied with the results than he would have been had the scenes been taken in the sun.

By using artificial lighting he has been able to put into effect some of his ideas as regards the utilization of shadows in bringing out certain expressions on the players' faces.

This is a new idea in picture production and it has proven unusually successful in this instance. There are other novel improvements in the art of picture making which will be revealed for the first time in this production, personally directed by Robert G. Vignola.

Haussmann's Keen Exploitation Put Over "The Four Seasons"

"We played the picture three days and have so many calls for it that it is likely we will bring it back for three more the latter part of this month."

One of the theatres which recently played "The Four Seasons" with a success that was most happily surprising to the exhibitor, was the Hippodrome in Pottsville, Pa., under the management of Charles Haussmann, and the paragraph quoted is from a letter written by him.

"The Four Seasons" is the four-reel Urban Popular Classic produced for the Kineto Company of America by Raymond L. Ditmars.

Manager Haussmann in his letter to the Kineto Company of America on April 19, explains how he did it. He wrote:

"We had unusual success with "The Four Seasons," perhaps because we handled it in an unusual manner, and did it because this is a really remarkable picture and more absorbing than a romance. In advance of the play date we ran readers on the front pages of our daily papers, and as the local rate is 20 cents a line, that in itself was interest-compelling for we went pretty strong.

"It is our experience that the expense is not nearly so important as the results you get from really intelligent exploitation, and as we have a large house and get 50 cents top, there is a chance to get results. Picture of the stand of bills (Mr. Haussmann refers to a 24-sheet display) is located right in the heart of the city and was rented for this attraction at an enormous expediture of wind and promises to the city officials and at a cash outlay of $50 to the advertising company that handled the deal."

Sport Review Films Will Be Backed by Strong Advertising

As an evidence of the importance of the series of Sport Review films sponsored by Artclass Pictures Corporation and distributed by Goldwyn, it is announced that S. L. Rothapfel has contracted for two of these films for early release.

One of the latest Sport Reviews, entitled "By-Way Champions," was shown at the Capitol Theatre the week of April 16, followed by "Fore!," a Sport Review dealing with golf, the week of April 23. The latter mentioned release contains many interesting shots of George Ade, Ring Lardner and Grantland Rice and is said to have wide appeal to lovers of golf.

A strong advertising campaign in behalf of the Sport Review films will be inaugurated by Louis Weiss within the next two weeks. It will embrace full page advertisements in the various motion picture trade papers, a series of postal cards to the various first run exhibitors and the issuance of an eight-page broadside to several hundred theatres throughout the country at present presenting the Sport Review as an important part of their program.

Jack Eaton, producer of this single reel release, will co-operate with Weiss Brothers in the handling of this campaign, which will be carried out under the direction of Bert Ennis.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Lem Stewart Outlines His Campaign for Better Newspaper Advertising in South

HAVING brought exploitation to a degree of development in the houses of the Southern Enterprises not equaled as a whole in any other part of the country, Lem L. Stewart, director of exploitation, is out after newspaper advertising.

To this end he has planned a campaign of education, and hopes to achieve equally good results along these lines. He is too modest to put it in precisely that fashion, but that is what it really amounts to. He is going to conduct a school of advertising by the correspondence method. To this end he has compiled a list of ten rules, adapted from a recent article in Printer's Ink, but directed from the theatrical instead of the general angle.

Hereafter any advertisement which flagrantly transgresses any of these rules will be returned to the copy writer with the violated rule or rules checked.

The Ten Commandments

The rules, as adapted by Mr. Stewart, are:

WHITE SPACE—Devote at least one-third of total space to white paper, whether ads run a single column or a full page.

ILLUSTRATIONS—Select illustrations (cuts) that are clear and simple. If a portrait cut, never use a portrait that is not a "likeness."

HEADLINES—Ingenious headlines that tease the imagination are a great help.

BORDERS—Borders are necessary in newspaper advertising always where the ads are moderate in size.

DISPLAY LINES—Use italics for captions and either bold-faced or charactistic type for all display lines. Light-faced type for body of ad.

BREVITY—Keep copy brief, particularly in the large cities. Readers in large cities have no time for time-consuming text.

BLACK OR WHITE—Solid black in illustrations does not necessarily mean dominance. Remember, in the face of heavy pictorial competition, a delicate outline will catch the eye first. It is a matter of contrast. Do what the majority are not doing. A whisper attracts attention in a noisy crowd.

FOCAL POINT—Do not break a newspaper display into too many small units. One or two MASSES are better than a jumble of much type, many pictures and too heavy borders.

COPY—It is more essential to feature the SENSATIONAL, or unusual "story" copy, in newspaper advertising than it is in magazines.

ATMOSPHERE—Never use the all around, four-square black border. Ads that suggest the "undertaker" are depressing. And anything "depressing" has no place with the theatrical.

Any manager who lives up to these ten rules is going to turn out evenly good advertising, and, with the help the home office will give, we believe that Southern Enterprises is going to get some wonderful results.

Check up your own ads by this standard, and see wherein you fail. Most managers ignore rules one, six and seven. Many of them violate all ten.

What do you do?

'Nother New One

All the changes on the contest idea have not been rung yet. In Hannibal, Mo., the *Courier-Post* briefed the case for and against Betty Compson in "The Law and the Woman" and then offered a set of prizes for the most judicial verdict as to the guilt or innocence of the poor, but prosecuted heroine.

The Star Theatre set up ten dollars in money and some tickets, and drew all sorts of advertising returns. The paper helped circulation, and the readers had a lovely time.

But note the procedure. The paper printed the facts upon which the decision was made, as required by the Post Office regulations on lotteries. Tell the readers to go and see the picture and then write their decision and you are painfully apt to see what a Post Office Inspector's badge looks like.

You can make just as much money by doing it legally, for most persons will come anyhow to see the show they have been interested in.

Special Traffic Sign Turned to the Right

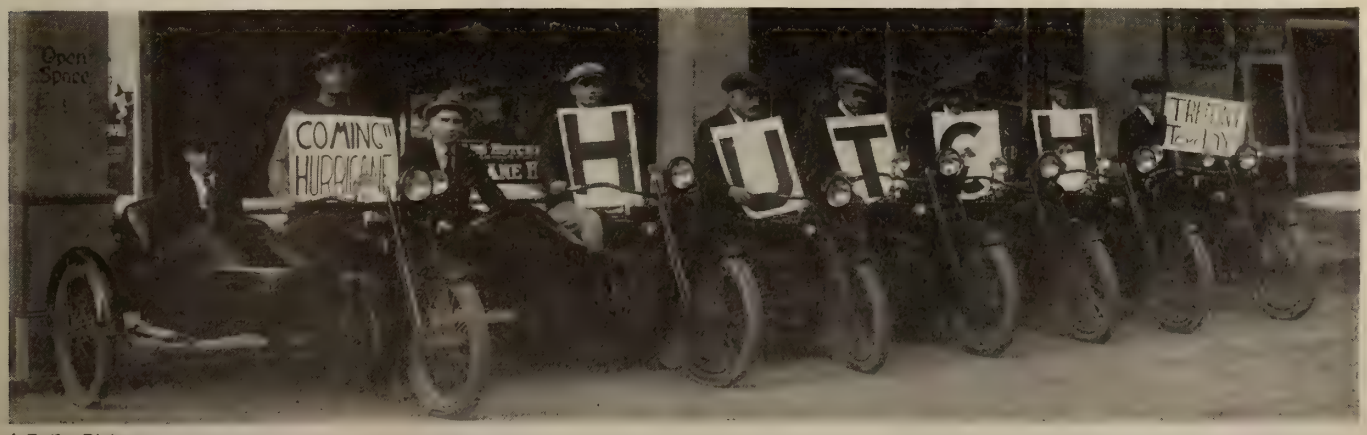
Naturally "Turn to the Right" hooks in with the traffic regulations, and Barry Burke, of the Palace Theatre, Ft. Worth, Tex., sought permission of the police to use his own traffic sign. The police not only told him to go ahead, but loaned him the complete equipment of an officer. This was worn by his head usher who stood on the corner nearest the theatre so that the fist on the sign pointed to the theatre entrance.

A Metro Picture

THE TRAFFIC SIGNAL

The sign read "Turn to the Right" on one of the discs and on the other was the word "Palace" with a fist pointing in the right direction. Apparently there were no "Stop" signals, and nothing on the reverse, though the other side might have read "Turn to the Left to See 'Turn to the Right'" to greet those coming the wrong way.

This title, by the way, can be made the basis of a campaign against left hand turns on the traveled streets.



A Pathe Picture

THE TREMONT THEATRE, GALVESTON, STAGES A STREET PARADE EVERY FRIDAY AND SATURDAY

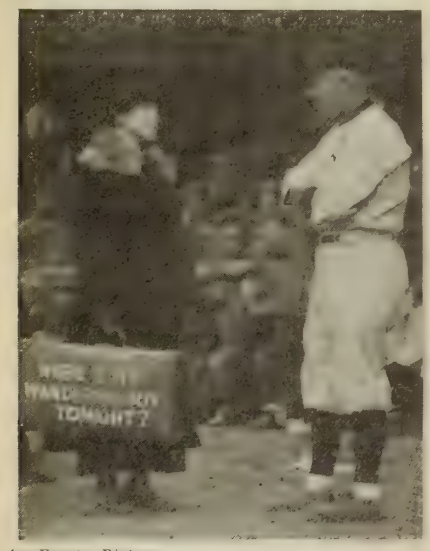
By arrangement with the motorcycle agency handling the machine Hutchinson uses, Charles E. Sassen gets a street parade every Friday and Saturday during the run of the serial. It was originally intended to put over the first episode, but it worked so well for both the theatre and the agency that the agent suggested a continuance. Some of the men are stunt riders and give exhibitions along the route

Selling the Picture to the Public

Mother Perambulator Hunts "Wandering Boy"

Some 30,000 people filled the Cleveland ball park for the opening game. All eyes were on Tris Speaker and Ty Cobb when there wandered on the field a motherly looking woman who carried a paper suitcase on which was lettered, "Where Is My Wandering Boy Tonight?"

Apparently unconscious of the stir she was creating, she approached the diamond stars and engaged in a brief but earnest conversation.



An Equity Picture

ASKING TRIS SPEAKER

There was no direct advertising on the suitcase; merely the title, but S. Barret McCormick had spent hundreds of dollars telling that the picture was at the Allen, and this ballyhoo merely cleaned-up on the general publicity. It is unusual for the Cleveland Club management to permit the ball park to be used for ballyhooing, but McCormick adroitly put it over.

Hyman's Novelties at the Mark Strand

For the week of April 30, Edward L. Hyman at the Mark Strand Theatre, Brooklyn, will start his program with selections from Faust, played as an overture. The selections have been arranged to conclude with the prison scene, and this will be sung by the three soloists who recently made this a very successful presentation number.

EDW. L. HYMAN

This is followed by Victor Herbert's "Sweethearts," sung by a soprano which gives place to a Brahms waltz interpreted by two very charming women dancers.

The Topical Review is the next number and the Meditation from Massenett's Thais will be played as a violin selection by a woman artist, using the concert stage.

The feature number will be three selections from Pagliacci, commencing with the prologue, sung in front of the ceurtain. Then the curtains part, as in the play, disclosing the stage set as the street called for by the stage directions. Here will be sung So ben Che Deforme, for baritone and soprano, and Vesti la Giubba, for tenor.

The film feature and the comedy are run without a musical interruption and Moskowski's Serenata serves as the organ postlude.

Makes Patrons Supply His New Mailing List

Fred Green, Jr., the New York Paramounteer, seems to specialize in mailing stunts; possibly because he knows that the mailing list is the best scheme for New York houses.

His latest idea was sold off to John C. Ingraham, of the Regum Theatre, an uptown New York house. It worked well on the test.

A week before the showing of "Fool's Paradise," slides told the patron that if he wished to see that Paramount picture free, he could apply at the box office.

There he was given a set of four postal cards, announcing the attraction. They were printed as one sheet. The patron was told to fill in the front with the addresses of four friends and return the sheet to the theatre, when the promised pass would be forthcoming.

Out of 2,000 sheets, about 1,500 were returned, filled in. The theatre copied off the addresses, cut the cards apart, stamped and mailed them. It had the first mailing piece already addressed and a fresh mailing list of 6,000 names, with not so many duplications.

It means the distribution of a lot of passes, but the stunt was worked just before Easter, when there were more seats than patrons, and the law of averages brought about one and a half paid admissions with each free ticket.

Babies on Slides Are Cleanup on Canal Zone

J. C. Searcy, who operates picture shows in Balboa, Pedro, Minguel and Ancon, C. Z., apparently as part of the Government bureau, reports exceptional results from a photographic baby show run along the lines suggested in Picture Theatre Advertising. It costs him nothing, and is exciting no end of comment. At the same time it has turned out to be a small gold mine for the photographer, who makes the pictures free, but charges for prints supplied doting parents.

The contest ran for a full month and was open to all babies not more than three years old. Entry blanks were supplied by the cashier of the theatre, and when filled in and returned, the photographer called at the home of the child and made two negatives. A slide was made from the best of these and given a number. The slides were thrown on the screen and the vote was by numbers and not by name. Soliciting votes in the vicinity of the theatre barred that contestant. The prizes were a silver loving cup, a 14 by 20 enlargement and a half dozen cabinets.

Each ticket carried a vote for each cent of cost, a ten cent ticket carrying ten votes and an adult ticket twenty-five.

Mr. Searcy adds that when he tries the same scheme on the "Atlantic Side" (Colon), he is going to try to have about fifteen feet of motion picture made of each contestant and avoid the annoyance of scratched and broken slides. The newspapers gave liberal front page mention and it was a local craze for a full month in the Lenten season, which is coming it pretty strong.

A Christie Picture

HOW A CHRISTIE PICTURE FOLLOWED JACK DEMPSEY

When Jack Dempsey came to New York looking for a job, the famous Hippodrome put him on as a special attraction. After he left the management put in "A Barnyard Cavalier" on the same sign they had previously used to advertise Dempsey. Going some?

Profitable

Hooking the local drug store with the largest soft drink business to a contest brought a lot of notice for the theatre and the store reported an increase of from $10 to $25 a day in its business. The house was the Savoy Theatre, Durham, N. C., and the idea was to put over the Paramount idea. Tell this to the merchant you are trying to get into some scheme. Make him see that he will profit and he will help you.

The rollicking joy-full pictures, known everywhere by tidal waves of laughter–

HAL ROACH COMEDIES

Chortles, giggles, snickers, roars,—whenever you show one. They are handy packages of mirth for all who love to be happy.

The best one reel comedies made. ***One every week.***

"Hot Off the Press"—Hal Roach—Pathe

Type of production.....1 reel comedy

"Snub" Pollard plays the part of the janitor in the newspaper plant. He washes the windows, oils the presses and gets into trouble with the managing editor. In a little encounter in the shop "Snub" wrinkles the foreman's white coat. To repair the damage he offers to iron the jacket and runs it through the presses. It comes out smooth and flat, but has the latest news printed on the back. A reward is issued for the return of some missing jewels, and this provides most of the action and the comedy business. Some funny situations lead "Snub" on to the trail of the jewels, which he not only saves, but at the same time also secures a "scoop" for the newspaper. Several very clever gags are included in this amusing single reel comedy. "Snub" Pollard is funny and will get a good many laughs.

— FILM DAILY

"Years to Come"—Hal Roach—Pathe

Type of production.....1 reel comedy

"Years to Come" is one of the funniest comedies starring "Snub" Pollard that has been made this season. All the gags used and all of the situations presented are related to the main idea and support the theme. In "Years to Come" the women wear trousers and the men have been reduced to the weaker sex. "Snub" is very dainty in his frills and lace. He takes care of the house and cooks the supper while Marie Mosquini enters as the tired business woman. She comes home without candy or flowers and because a little soap happened to fall into the coffee she raises the devil and leaves for her club. While poor neglected "Snub" is weeping a stage door Jenny enters and tempts the sorrowful husband with a bottle of "booze" and they were just about to have a great time when the wife returns and high comedy follows. The idea is cleverly worked out and a good many of the laughs are obtained from burlesque situations and the satire that is created. "Years to Come" is certain to entertain and provoke a good deal of laughter.

— FILM DAILY

Pathécomedy

A wider scope, a greater diversity, and many new and original features-

Pathé Review

A One Reel Film Magazine — Issued Weekly

The special features added to Pathe Review in celebration of its Third Anniversary have attracted the most favorable commendation.

The new and better Pathe Review gives tone to your whole program. It contains the choicest of the choice in short, snappy, interesting subjects of travel, science, nature, etc.

Each number contains the incomparable Pathecolor.

Show it every week

years old when this picture was made—C. S. S.

M.P. WORLD

"Pathe Review No. 150"

In addition to the second of the clever "camera caricatures" series, this issue also contains an exceedingly interesting feature, "The First Flash of Life," which shows graphically the beginning of life within a fish egg, photographed with a microscopic camera. There are also other entertaining sections which make this one of the very best of the Pathe Reviews.—C. S. S.

Pathe Review No. 149

Type of production ... ... 1 reel magazine

This number marks the third anniversary of Pathe Review. With this number the scope of the Review is widened, the selection more varied and special attention given to subject matter of an instructive and entertaining nature. A special unique comedy section is accomplished by photographic distortions of the human face. This is a process that transforms and caricatures without the aid of pen and ink. The camera lense twists the faces and makes them appear as though they were of India rubber. The effects are very amusing and laughable. Under the caption of "The Four Footed Derrick" scenes in India illustrating how a large elephant moves huge logs and piles them with almost human intelligence. At the command of his driver the beast will lift up the desired log and carry this half-ton weight for quite a distance. Sometimes to save energy he will push the log along the soft ground with his foot. These scenes in India are instructive and entertaining at the same time. The slow motion section illustrates some details of the feeding of trout at the New Jersey State Fish Hatchery. The fish come up and eat out of the keeper's hand. Slow motion brings out the details of these shots. You see the fish leave the water and snatch at the meat held in the keepers' hand. Another series of flashes show how a fish develops from the egg. All stages of his growth are clearly illustrated in this scientific chapter. The usual Pathe colored travel shots are included in this number, which is certainly one of the very best that has yet been issued. Its interest is varied and the subjects are unusual in character and entertainment value.

FILM DAILY

Selling the Picture to the Public

A Paramount Picture

HAD PARAMOUNT AS WELL AS HER HUSBAND'S TRADE-MARK

A. H. Cobb, of the Alamo Theatre, Griffin, Ga., used the guarantee idea to put over the Gloria Swanson picture, employing a lobby dress that did not cost much and which is capable of being used for other pictures with only slight changes

Paramount Trademark Fitted Into Display

A. H. Cobb, of the Alamo Theatre, Griffith, Ga., figured that if "Her Husband's Trademark" was good, the Paramount trademark must be good as well, so he linked two arched frames carrying displays for Gloria Swanson with a reproduction of the Paramount volcano with a "guarantee" below with an arrow on either side to point to the matter covered by the guarantee. It was a new idea in personal guarantees.

The pillar frames cost but little and can be used in a variety of ways by changing the crosspieces, to give two or three panels to accommodate three sheets or layouts of stills.

Went to the Dogs

Something new in exploitation was worked by the Auditorium theatre, Concord, N. H., which used a light cart, drawn by a dog, to exploit Goldwyn's "Come on Over." Both sides of the wagon were covered with white cloth on which the title was painted, but there was no other advertisement until you came close to the outfit, when the house, date and prices were to be discovered painted upon the bottom of the cart. A small boy led the outfit around town, with an escort of other small boys, and the stunt made a real cleanup.

Manager Adams also used the title to get into windows, a large "Come on Over" attracting attention to the window displays.

San Francisco Falls for Freckle Contest

Even San Francisco can get interested in a freckle faced boy contest. The Tivoli tied the Call to the idea, and procured two well known men, interested in boys' work, to act as judges.

The paper ran the story for five days, with liberal mentions of Wesley Barry and Penrod in all stories, and dug out 40 boys to come up to the semi-finals, where twelve were finally picked to be judged for decision on the stage of the theatre.

Two boys were so freckled that hte judges counted the white patches instead, but the other ten were more nearly equal in their provisions of sun-spots and it took some careful work to decide on the third and fourth place boys. The other eight were given consolation prizes of two dollars each and permitted to remain and witness the performance of "Penrod." It gave the Booth Tarkington play a tremendous boost and increased the already strong pull of the picture.

Fixed Police Chief on Sensational Tale

Ross D. Rogers, of the Olympic Theatre, Amarillo, Texas, had a dog story planted on "Why Girls Leave Home." The police "discovered" a suit case on the street with a letter addressed to the Chief of Police asking him to tell the owner's parents that she was leaving home with Sam because she was not treated nicely, and asking the chief to give the news to the Times, so that the folks would be sure to see it.

The chief gave it to both papers, and they took it up, both using "Why Girls Leave Home" in the title. The story made a stir, even though it was subsequently kidded, and two ministers mentioned the paragraphs in their Sunday sermons, even though the show advertising had gone up in the meantime.

Rogers played safe and had the Chief fixed. The suit case was an old one and the clothing some of Mrs. Rogers' discarded things.

Tortured His Patrons With Dreams of Hooch

Because "A Game Chicken" deals with rum running, Albert Hill, of the Arcade Theatre, Jacksonville, used a still for his chief lobby attractor, making a rural setting with a shanty exterior.

On the porch was a real still and bottles, and demijohns labeled moonshine, but carefully corked so you could not sniff the spring water they contained. It was a realistic set and they had to keep the old soaks moving on all the time the house was showing.

Along the same lines Mr. Hill put out window cards which read that Bebe Daniels would guarantee delivery of Haig and Haig at four dollars a quart. The "Haig and Haig $4 per quart" was much larger than the rest of the card and practically everyone in town read one of the cards and smiled at the rest.

For inside work he had a cutout of a chicken on a post placed below the screen and back of this was a light which was flashed on and off as slides were run to announce the coming of "A Game Chicken" the following week.

The man who does no exploitation is in the same position as he who refuses to take medicine when he is ill. He may get over his trouble, but the chances are against him. Exploitation is good medicine for sick houses.

A Paramount Picture

THIS DISPLAY BROUGHT TEARS TO HARDENED EYES

It was the lobby for "A Game Chicken," used by Albert Hill at the Arcade Theatre, Jacksonville. The still was real, but under bond not to work, and the moonshine was pure spring water. No use taking chances on a strong arm holdup

Selling the Picture to the Public

Here's a New Idea to Put Over Your Players

Managers of small theatres have to make brains take the place of money in their exploitation. This is why some of the best ideas crop up in the small towns. Ed. Silberstein, of the Community Theatre, Catskill, N. Y., is the latest to kick in with something better than usual.

HERE'S ONE OF THEM

From time immemorial, it has been possible to go into a tintype place and get photographed in a bathing suit or make an ass of yourself by standing with your head in a hole cut in a drawing of a jackass. It is old stuff, but always popular.

Silberstein figured that it could be done because it has been done. That's one of the things he learned from Claud Saunder's war cry in the "Exploiteer."

He made up a set of Paramount stars by cutting them out of the six and twenty-four sheets, and tried to get them with outstretched hands.

Then the Arax studio was sold on the idea of selling the public the fad of being photographed. The reproduction shows what the result is. The banner makes a drive on Gloria Swanson because she was the current star, in "Her Husband's Trademark," but you could get photographed with Wallace Reid or Bebe Daniels or any of the Paramount bunch, and then you were given a ticket to the Community Theatre free and had to buy another for your best girl.

It's a splendid advertising stunt, and it is a money maker for the photographer, as well. You can sell him the tickets at half price and get a cash return in addition to the publicity, or you can merely sell him the idea and let him do what he will with it.

In any event he will make so much money, that he'll be glad to hook up with your current release, and you can load his window down with stills and paper to help him sell his patrons on posing with the reigning star.

Up to now only visiting managers have had the privilege of being photographed "on the lot," but now it is open to all.

It's a great stunt to win the village cutups with. Pick your cutouts carefully and the photographer will remember you in his will—if not before.

Some people will try anything once. Try exploitation once and you will never drop it because you will realize how much it can bring in to you in direct ticket sales as well as general publicity.

THE MODERN APPLICATION OF AN EXCEEDINGLY OLD IDEA
Ed. Silberstein, of the Community Theatre, Catskill, N. Y., adapted an ancient gag to a new use by supplying a local photographer with a set of cutouts of Paramount stars. Now you can be photographed with a star and get a ticket free

"Why Girls Leave Home" Explained in Memphis

It took Thomas G. Coleman, of the Strand Theatre, Memphis, to tell Warner Brothers why girls leave home. He put out a ballyhoo man, and his banner indicated that he was a good and sufficient reason. The dog wore a banner, too, but he didn't count.

A Warner Brothers Picture
CAN YOU BLAME THEM?

The ballyhoo worked the streets for six days in advance and doting mothers counted their flocks each night to assure themselves that the charmer had not gotten in his fine work near home.

The title was also worked on a label tag of which 1,500 were handed out and most of which were worn for a day or two as a pleasantry. In addition, some 3,500 cards were placed in stores and automobiles. It was around St. Patrick's Day and the cards were green on black.

Oil paintings were used in the lobby in preference to any sensational display and this made a stronger appeal to the women and churchmen, while the stunts got in the rougher elements.

An Inserted Extra

You can do some funny things in a small town.

The Rivoli Theatre, La Crosse, printed a four-page paper on "Saturday Night," calling it by that title, and inserted it in the *Tribune*, which has a circulation of 10,000 copies.

The front and back pages carried a play-up story, in real news style on the marriage of the society girl to the chauffeur, and the rest was clip stuff from the press sheet.

Hooked Fourteen Advertisers

Inside there was a double truck hook-up with fourteen advertisers, who defrayed the cost of the insert, the pro rata being a little more than $7 each. The *Tribune* got the job of printing, and threw in the distribution facilities.

A fashion show was gotten up from the advertisers in the hook-up, which gave a prologue without cost, as six society girls served as models.

To read the press stuff it sounds as though being in society nowadays was just one darned fashion show after another.

Selling the Picture to the Public

Ad Writing Contest Put a Picture Over

Getting a new slant on the ad writing contest, the Southern Enterprises publicity man in Tampa, "Jack" Frost, got the Tribune to offer five dollars for the best written advertisement on "The Law and the Woman."

The contest was announced a week in advance of the showing and the prize winning advertisement was to be used the opening day. Since the picture could not be seen, it was up to the paper to supply the details on which the advertising could be based and this meant a set of six very comprehensive readers.

Almost any manager would give five dollars for six readers with a real kick, and the Strand paid over the prize money very gladly and added a number of tickets for consolation prizes. On the other hand, the interest taken in the contest more than paid the paper for the space, so there you are.

New York Theatre Got Twelve Fine Windows

Press agents are funny people. Walter Eberhardt, of First National describes the Apollo Theatre as being "right in the heart of New York City." The Apollo is on 125th Street, about three miles from the theatre district, but it's in a shopping district of its own, and it tied up twelve windows to a contest for the showing of "My Boy," using the First National picture contest as the basis of the stunt.

The stores were hooked up to donated prizes, and even a shoe repairing shop kicked in with an offer to repair the shoes of one of the winners without cost. Fountain pens, roller skates, ice cream sodas and photographs were among the other prizes, and there was a souvenir for each contestant.

Copies of the picture were so widely distributed that even the bedridden had them, and hundreds of replies were received. Apparently New York is very little different from the tank towns.

Booked Bus Tickets

Booking bus tickets by telephone is something new, the invention of M. C. Toothaker, of the New Lewis Theatre, Independence, Mo. The territory is fed by omnibus service and the theatre called up possible patrons along the line and offered to tell the bus to stop if the prospect desired to come in and see "Tol'able David."

Getting these calls so that they would come in just before the bus started injected a "do it now" angle into the idea that made for prompt action and got a larger percentage of the prospects.

"Theodora" Overcame an Exceptional Handicap

Ordinarily a circus is about as much opposition as a theatre cares to meet in one week, but the Rialto Theatre, San Diego, Cal., had this and more when it played "Theodora," and John W. Rankin, Goldwyn exploitation man, was sent down to help out.

In addition to the circus, the town was in partial quarantine against the flu. That was bad enough, but two exceptional storms hit the town through the week, adding to the anticipated handicaps, and yet the picture played to near capacity even on the stormy nights, because it had been so thoroughly exploited.

In addition to the usual paper, Rankin put out fifty stills, in green mounts, for window displays, the cards being about a quarter sheet size. Five hundred copies of the afternoon paper were redlined to be distributed to the crowds waiting for the circus parade to come along and full-page smashes were run in both Saturday and Sunday papers.

It was the first time the town had ever seen a full page given a single attraction, and it promptly decided that the show must be unusual.

The combined result was a turn-away opening, and close to S. R. O. most of the other nights of the week run.

A First National Picture.

SIX OF THE TWELVE WINDOWS GAINED BY AN UPTOWN NEW YORK THEATRE FOR "MY BOY"

These were all hooked to the Jackie Coogan picture puzzle through contributions of prizes. Twelve stores in all collaborated in the prize offer, and there were one hundred prizes and one thousand souvenirs. All you had to do was to find all the objects in a picture the names of which commenced with a C. The prizes ranged from roller skates to having your shoes resoled by a repair man

Selling the Picture to the Public

Let Wally Reid Sell the Boxing Bargains

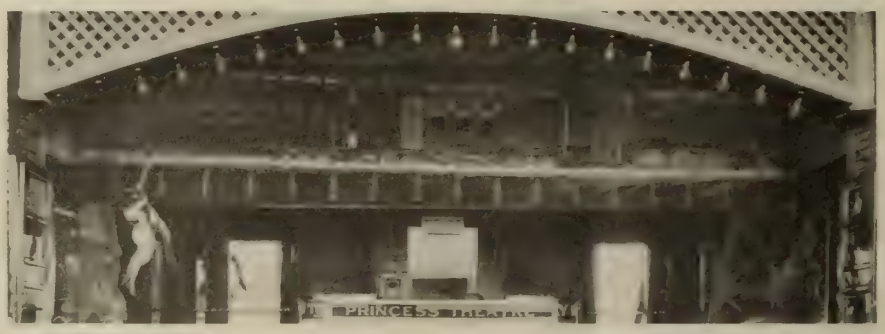
Spring is the time for baseball rather than for boxing, but the Stanley Theatre, Philadelphia, took advantage of the three-sheet of Wally Reid, life size, in his ring togs in "The World's Champion" to invade a showing of bargains in catchers' gloves and other baseball material in a sporting goods store.

The cutout was punched to hold a pair of gloves by the strings and a special card read that "In his picture, 'The World's Champion', Wallace Reid used the M-15 boxing glove. Here are some of them for $6.50 a set, reduced from $10."

THE BASEBALL WINDOW

The cutout gave life to the display and there was no confusion, for no one confuses baseball and world championships in Philadelphia. Interest in baseball is strong just the same, and the cutout helped to sell to the sandlots champions.

P. T. A. PAYS A PROFIT



A Paramount Picture

A CROSS LOBBY DISPLAY FOR A "SATURDAY NIGHT" RUN

The Princess Theatre, Eastland, Fla., adapted the Iron Trail idea for "Saturday Night" and ran a display across the top of the lobby showing the stars hanging from the trestle while the engine pushes the auto into the side wall

Ran Railroad Trestle Across Rear of Lobby

Railroad trains across the rear of the lobby were common on "The Iron Trail," and the Princess Theatre, Eastland, Texas, finds the same idea useful for a display on De Mille's "Saturday Night." The scene where the couple hang from the trestle while the train smashes the automobile was used, and the cutout figures hung well down into the lobby space. The structure was sustained by a trestle at one end and a wood wing at the other.

At night the use of lamps back of the windows of the coaches provided additional display value. The display is too far under the ceiling to permit a clear photograph to be made, but you can get the idea from the accompanying cut. It is a very serviceable stunt, and a variant to the Coney Island models.

Dollar Lobby Sold Hundreds of Seats

Knowing his way about helped Manager Robertson, of the Old Mill, Dallas, Texas, get a wonderful lobby at a cost of one dollar. They had booked "Ten Nights In a Bar Room" and Robertson planned to put a few beer kegs and some sawdust in the lobby for local color.

Then he heard that a local manufacturer of ginger ale was about to pay handsomely to exploit his new brand on the roof of the largest hotel. The manager figured that if the ginger ale man was willing to pay for this exploitation, he would be glad to supply a lobby show free.

It was a good guess. The advertising agent for the company dug out a mahogany bar, with a brass rail and everything, and dispensed the ginger ale (free) in schooners that brought tears to the eyes of many of the patrons. The results to the beverage company were so good that Robertson had to carry a gun to prevent the advertising manager from kissing him, and the total cost to the house was only one dollar for some painted signs.

The stunt sent the spectators in with grins on their faces, but many of them came out with tears in their eyes, so the entire gamut of emotion was run for the small cost of admission.

And it put "Ten Nights" over in a way that would cheer Roger Ferri.

A Home-made Novelty Won El Paso Patrons

J. M. Edgar Hart, of the Palace Theatre, El Paso, Texas, has done something again. He has invented a novelty stunt which will work on almost any picture, though it was particularly apt for "A Game Chicken," for which he used it.

Hart got hold of a lot of white chicken feathers eight to ten inches long. He dipped one end into red dye and the other into blue, holding the feathers so that a diagonal band was formed. With gummed tape he affixed a steel pen to the stub end, and he had a feathered penholder which required only a rubber stamped advertisement to make one of the most attractive novelties El Paso has ever seen.

A woman's club begged a gross, a Teacher's association used them for favors at a club luncheon and the banks gave one to each clerk. They were all over town, and did a great deal toward making a big business for Bebe Daniels.

Try This One

Here is something new. Try building up your posters. Get a landscape and build up the scene with twig trees and cotton snow and the like, or use a portrait poster and dress the figure in scraps of real fabric. You will be pleasantly surprised at the effects you can obtain with very little work and still more surprised at the attention you will gain. Anything different helps and this is sufficiently out of the ordinary to get a lot of interest, a part of which will go to the film advertised.

A Paramount Picture

"TAKE A YELLOW WITH YOUR FELLOW," SINGS SIOUX CITY

Hooking in with the yellow taxicab company, and most cities have from one to a dozen yellow taxi lines—gave plenty of exploitation to the Plaza Theatre on "Fool's Paradise." Even the trucks carried the banner for the Paramount play

Selling the Picture to the Public

A First National Picture

WORKING POSTER CUTOUTS WITH HAND PAINTED BANNER

Wettstein, of the Ascher's Merrill Theatre, Milwaukee, used a cutout from the six sheet to save painting on "The Rosary" and achieved a 10 by 30 foot sign with a maximum of effect. The photograph does not give the full effect

Combined Cutouts With a Hand Painted Banner

Ellis Wettstein, of Ascher's Merrill Theatre, Milwaukee, achieved a 30-foot banner for his lobby through working up a cutout with some scenic work. He knew that his artists were better at structures than figures, and so he cut the group of figures from a First National poster and then painted in the fire scene from "The Rosary," getting a better effect than would have been possible with brush work alone.

Allow for Color

The photograph does not do the display justice, for a photograph not only robs the design of color, but there is apt to be some distortion which makes the drawing seem more crude than it really is. The richness of the coloring and the vivid appeal of the flames are wanting in the reproduction.

Combining cutouts with a little painting will often give unusual effects and permit managers with limited facilities to turn out a better grade of work than they could otherwise achieve. This is an excellent example of how it is done.

Song Slide Exploitation

Bradford Brayton, of the Majestic Theatre, Streator, Ill., has dug into the past for a new exploitation idea.

He has revived the illustrated song for an advertising stunt, and now he has a community songfest each week to advertise the coming attraction. "No Wedding Bells For Me" was dug up to advertise Constance Talmadge in "Wedding Bells" and "Out Where the West Begins" put over "Bob Hampton of Placer," each being sung the week before the showing.

The last slide is always an announcement for the underlined attraction. People like chorus singing and it not only serves as an advertisement, but a feature.

Harrison's Lobby Was a Real Record Breaker

De Sales Harrison, of the Howard Theatre, Atlanta, went over the top for "Fools Paradise" and not only campaigned to advantage, but he turned out two remarkable lobby displays.

For the foyer, a week in advance, he used a Siamese panorama with Lindlar's Siamese Gondola in the foreground of the centre and cutouts on either side. With cleverly planned lighting, there was a real atmospheric effect.

But this was excelled by the lobby display during the showing. A black back cloth was covered with silvered stars, a moon and what seems to be the planet Saturn. In front of this were the castles of the mystical garden to which the stars were carried on the enchanted rug. The leads themselves were shown above the box office, standing on the rug.

The box office was set with stalagmites and this supplied the foundation for the castles as well, and even the supporting pillars were painted in water colors to carry out the suggestion.

Lighted the Stars

Blue floods between the profile and the back cloth lighted the stars and shone through the windows of the tiny buildings. It was the only lighting used in the lobby.

The effect can only be suggested by a one-color photograph, but some hint of the effect can be gained. It is not as elaborate as it looks, for only sketchy painting is required, and it converts the lobby into a fairyland.

Backing up the lobby display, Mr. Harrison used 500 teaser one-sheets reading, "Are you living in a Fool's Paradise?" planted 50 one-sheet cards, each with a still, in various windows about town and gave a special showing to newspaper men which brought in three big special stories.

In addition to all this, he sent out his uniformed ushers to distribute the rotogravure section supplied by the Paramount publicity department. This was done at the noon hour and the ushers were instructed to say, "At the Howard this week" as they handed out the sheets, which were eagerly taken up by the noon-time crowds.

Four hundred car cards were also used, it being the Howard's turn to have this form of advertising, which is rotated among the theatres by the trolley company.

Helped a Lot

One of the best pieces of exhibitor help put out by the Paramount Publicity Department appears to have been the rotagravure section gotten out for "Fool's Paradise."

This was of a size to permit it to be used as a newspaper supplement or for general distribution and to judge from the reports of the managers in the Southern Enterprises territory, the stunt was helpful in every town using it. Various methods of distribution were employed, but they all seemed to work. It seems to have made as much of a hit as our own rotogravure section has—and that is saying much.

A Paramount Picture

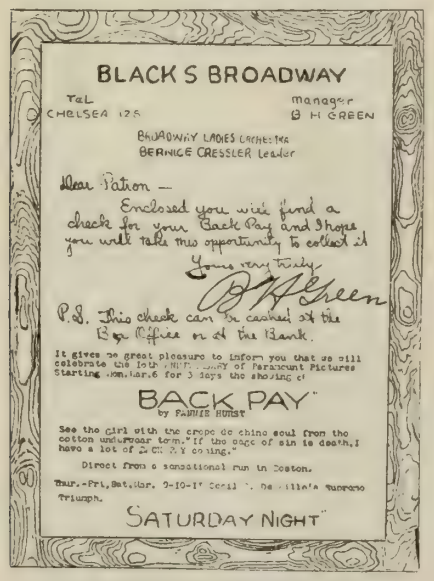
TWO PHASES OF THE HOWARD EXPLOITATION ON "FOOL'S PARADISE"

Above is the advance display in the interior lobby, while the lower portion represents the mythical garden in Siam, with enchanted castles and a silver starred firmament. One of De Sales Harrison's best lobby displays

Selling the Picture to the Public

Back Pay Checks Are Good at Box Office

The small check idea works well with "Back Pay," and B. H. Green, of Black's Broadway Theatre, Chelsea, Mass., issued them for the sum of one cent to his entire mailing list, sending them with a mimeographed circular stating that they are good either at the bank or the box office. The stunt was used to mark


BLACK'S BROADWAY
Tel CHELSEA 125
Manager B. H. GREEN
BROADWAY LADIES ORCHESTRA
BERNICE CRESSLER Leader
Dear Patron —
Enclosed you will find a check for your Back Pay and I hope you will take this opportunity to collect it
Yours very truly
B. H. Green
P.S. This check can be cashed at the Box Office or at the Bank.
It gives me great pleasure to inform you that we will celebrate the 10th ANNIVERSARY of Paramount Pictures Starting Mon. Mar. 6 for 3 days the showing of
BACK PAY
by FANNIE HURST
See the girl with the crepe de chine soul from the cotton underwear town. If the gage of sin is death, I have a lot of D. C. H. coming."
Direct from a sensational run in Boston.
Thur.-Fri.-Sat. Mar. 9-10-11 Cecil B. DeMille's Supreme Triumph.
SATURDAY NIGHT

GREEN'S MIMEOGRAPH

the tenth anniversary of the house and it was put over to a big splash, for a small check is always a curiosity and the average man will want to test it out to see if it is really good. The circular states that Mr. Green is handing the recipient his "Back Pay" and expresses the hope that he will take this opportunity to collect it. Mr. Green's mimeographed throwaway is more interesting than the other stunt because it is better done than most, with its ornamental border. Very good results can be had where press work is not available, but there are degrees of skill even in handling a mimeograph. This is above the average.

—*P. T. A.*—

Five Different Ones Sell Shea Feature

Howard B. Franklin's artist has been exceptionally happy in his work on the singles for "A Fool's Paradise." Three of them run for two houses and the others were used for the Hippodrome alone. We like best of the lot the second from the right, which gives the clearest lettering. All are well done in this regard, but with two small cuts, that second space uses a larger letter and one so clearly cut that it might well have been done from type were their faces yielding so flexible a result. Light copperplate gothic will give almost this effect, but it is a little wider and most newspaper offices do not stock the four sizes in the six point. As a general thing we think it better to say that Dorothy Dalton is only one of the six stars to appear in the picture than to attempt to list all six in the narrow confines of a single column width. It has been better done in the middle example than in that at the extreme left where about the same width is had, but less height cuts the display down. We like both of the Hipp sketches and they probably sold better than the sketching for the joint displays.

You have seen this advertisement for

Picture Theatre Advertising

week after week. Just because it was at the bottom of the column, you perhaps have not read it. You'll read it here. That's what "preferred position" means.

Lots of other things are explained in this meaty book by the conductor of this department. Almost every page has a money-getting stunt and any one of these will be worth several times what the volume costs, and you get the other stunts free. It costs only two dollars the copy and may be ordered from the publishers of Moving Picture World. Get a copy today. Makes bad business good and good business better.

This Open Arrangement Gives a Good Effect

This open display for Katherine MacDonald in "Her Social Value" is from C. J. Appel, of the Allen Theatre, Brandford, Ont., and is a capital example of the value of an open display. It has the added advantage of a good portrait cut which emphasizes Miss MacDonald's chief asset of good looks, but entirely apart from this it is a fine exhibition of good type work. The star name and title are not smeared on, but are given a handsome face and are held apart from the remainder of the text, which yields a better display than would a larger face in a crowded space, and the choice of types for the various other features of the announcement is well made and each gains from contrast with the others. The well-written copy is on a par with the typographical display, and taken by and large we do not believe that Mr. Appel feels that he has any kick coming. This sort of display is so charming in its appeal that sometimes we wonder how so many managers can go on and on, perpetrating typograhic monstrosities when they have such examples placed before them. This is rather large, a five-eights, but it can be reduced in the same proportions and taken down even to a three-column without material injury. The size merely aids in getting attention. The display could hold its own in half

WELL-BALANCED ANNOUNCEMENT

the size if necessary. The man who has never been told has some excuse for not knowing, but for nearly eleven years this department has preached the value of open display and always finds plenty of texts for new sermons. It is a pleasure to come across an occasional result such as this. It is a satisfaction to realize that not all compositors are ignorant hams and that some managers know how to lay out their spaces with an eye to the best effect. This sort of work is particularly indicated in the MacDonald releases, which are polite society plays, appealing to those to whom good type display also appeals.

—*P. T. A.*—

Hand Lettered Stuff Fails Again to Score

We do not recall the town from which this display for "Come on Over" was sent, but we are using it because it is such a good example of how not to do it. It would be a very simple thing to saw this cut to let in type between the cut and the signature and to mortise for the American Harmonists up above, but it went to the printer a solid block, and it is neither attractive nor readable, but just a

FIVE INTERESTING SAMPLES OF SINGLE-COLUMN WORK FROM THE SHEA HOUSES IN BUFFALO

Selling the Picture to the Public

mess. And to help along the artist has lined the letters of the signature, which always is an efficient goat-getter. This would have been a very much better display had the cut been sliced just below the title. We have seen

AMERICAN HARMONISTS
—again may we remind you—
"Music That is Town Talk"
LIBERTY SEXTETTE
Colleen Moore
in
the Rollicking Comedy
"Come On Over"
As brilliant in Comedy as the Fire from the Emerald.
A breath from the 'Ould Sod' the scenes being laid by Killarney's Lakes and Hills and Gay New York.
You'll love this picture and you'll laugh as you've never laughed before at any screen play.
PICK OF THE PICTURES MUSIC THAT CHARMS
COLONIAL

TOO MUCH HAND LETTERING

worse examples, but this is pretty poor and lacks the excuse that to set in type would involve too much cutting. .

—*P. T. A.*—

This Fay Signature Is Better Handled

Several times we have reproduced the advertising of Fay's Theatre in Philadelphia to show how a heavy signature cut can isolate itself from the space it is supposed to head. This time the signature cut is the same, but the result is different because here the disposition of the figures makes the signature a set-in and not a thing apart. It is not a flexible heading,

FAY'S THEATRE
40TH & MARKET ST.
GREAT ACTS VAUDEVILLE
"A VIRGIN PARADISE"
WITH
PEARL WHITE
IN WHICH ROMANCE RIDES THE SEAS AND ANCHORS IN THE HEART OF A JUNGLE GIRL
DE MARIE FIVE
JOHNSON BROS & JOHNSON
WESTON & MARION
FARGO & RICHARDS
WHITE & GREY
AERIAL DE GRAFFS
COMING NEXT WEEK "A CONNECTICUT YANKEE IN KING ARTHUR'S COURT"

A GOOD FAY DISPLAY

but this shows that it can be made to associate with the rest of the space if it is adroitly handled. There is not room for much talk, but a good line is used to back up the cut, and the cut is one which will probably sell better than talk, because it suggests just the type of story the title indicates, and for once the title and story are in harmony. The paneled vaudeville acts are kept out of the way, and this paneling is about the best handling of the names that could be given. We think that to hold to this style is better practise than to change form and experiment with other placements. The underline is not so well handled. It suggests a double, one reading "Coming, A Connecticut Yankee" and "Next Week, In King Arthur's Court." This is because the "coming" is permitted to extend over the "next week" so that it apparently runs into the top line of the two line title. A simple "Next Week" would have been ample and not so misleading. This is a small matter, however, since the billing will correct the error in the minds of those who do not know the Fox production or the Twain story by its full title.

—*P. T. A.*—

Played Fashion Show Clear to Exit Doors

R. A. Gill, of the Erie Theatre, Hugo, Okla., pulled a new one in fashion shows lately. He decided that he wanted one, so he spoke to a local merchant. It developed into a co-operative affair, under the management of the local Retail Dealers' Association. They put on a whale of a show, bought out the house and distributed free tickets to the patrons. With a capacity of 700, they played to 1,600 tickets on a matinee and night showing, and had an overflow meeting in the fire alley where the exit doors commanded a view of the stage and those who could not get inside were glad to stand and see what they could. In addition, there was a turnaway of some 300 or 400.

Mr. Gill did not make as much money selling the house as he might have done had he held control himself, but, on the other hand, he was able to get the credit for a much more important show and to command the good will of all the merchants, which later on he can capitalize into window displays and hook-ups. He is able to see the greater possibilities and drop the immediate gain for the larger ultimate profits.

—*P. T. A.*—

Put Over "Penrod" with Variety of Appeals

Joseph D. Paxter, assistant manager of Gordon's Olympia Theatre, Lynn, Mass., a part of the Gordon circuit of Boston, got back of "Penrod" and put that young man over like a house afire. He ran eight-inch teasers for three days in the two papers in town, with a nice seven sixes for Saturday and Sunday, there being only one paper on Sunday. In this he also took four tens as part of a hook-up page in which he had seven merchant ads, each with a head of Penrod as well as some allusion to that young man. Five of the ads made special appeals to boys. On top was a cross line, "There's good times a comin' and they're comin' to Lynn. Ask Penrod." Below this he anticipated Prosperity Week with sixteen four-column lines preaching prosperity in general and in Lynn in particular. The copy will help others. It runs:

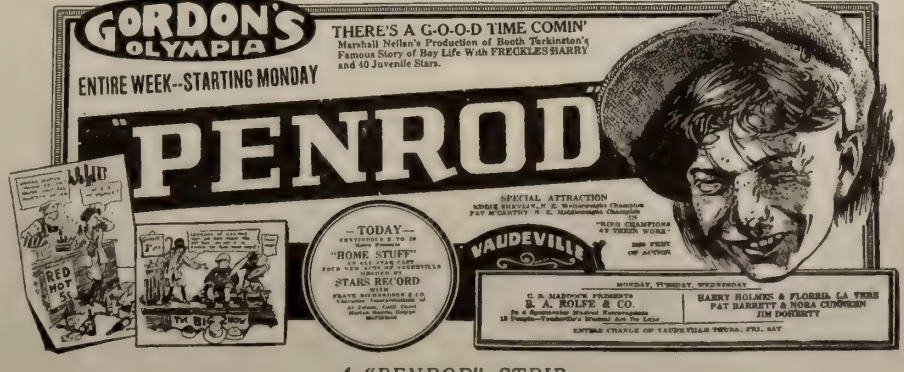
"Every once in a while a gent with a turnpike face tells you that it'll be a long, long time before business comes back. Don't pay any attention to this hokum. These crepe hangers have been eating cheese and roast pork before going to bed. They have indigestion. The world looks to them like the inside of a whale's belly and they can't find the exits because they haven't any batteries in their flashlights. There is another pest you meet who thinks all this talk about business revival is cockadoodlum. All he needs is a pine kimono and an epitaph. The fact is, the revival is actually on. Business as a whole is better. Don't let anyone tell you it isn't. And it will be a whole lot better before long. It isn't necessary to harp on optimism any longer because we're on our way. But we have to thank the spirit of optimism for the come-back that is now gaining momentum. It is the most powerful force known in business. Even vaudeville has abandoned those 'blues' songs. Not only good times—wonderful times—are coming. The advance guard is here. Now is the time to act, to build, to plan to spend, to create—in other words, to DO THINGS."

This is good copy to use on any light picture, and it will help the town to find itself. Keep on talking prosperity and presently you will find that you have created the sense of confidence that is all that is now required to make better times an established fact.

—*P. T. A.*—

Bain, of Wilmington, Has Merchants Trained

D. M. Bain, of the Howard-Wells Amusement Company, has his town trained to hook-ups, and all Otto Millican, the crack ad man of the Morning Star, has to do is sit at the telephone and hand out the good news to the merchants. They come over with their copy. The high light in Bain's handling of the hook-up is the fact that he works them double, one a week in advance and a second the Sunday before. The first announces a prize contest and the second announces the winners. For "Fools' Paradise," for instance, he offered prizes for the best new copy for the ten advertisers represented. A stipulation required the contestants to use no more words than in the original ads. If a merchant used 125 words, not more than 125 words could be used in the new copy. The prizes were awarded on the single advertisements and not as a whole and there were ten first and ten second prizes, two tickets to the first and one each to the second best. In some instances the new ads were better than the originals, and all of the merchants got new advertising angles. On "A Man's Home" the contest was for the best epigrams on the word "home," one for each advertisement, and in another a sectional cut supplied the contest idea. In each instance the hook-up was doubled to run two Sundays, and the merchants found that the additional interest taken in their displays more than paid them for their co-operation and they are eager to come in again. With twenty prize winners, the public feels that there is a chance for all


GORDON'S OLYMPIA
ENTIRE WEEK—STARTING MONDAY
THERE'S A G-O-O-D TIME COMIN'
Marshall Neilan's Production of Booth Tarkington's Famous Story of Boy Life With FRECKLES BARRY and 40 Juvenile Stars.
"PENROD"
—TODAY—
"HOME STUFF"
STARS RECORD
VAUDEVILLE
B. A. ROLFE & CO.
HARRY HOLMES & FLORRIE LA VERE
PAT BARRETT & NORA CUNNEEN
JIM DOHERTY

A "PENROD" STRIP

Selling the Picture to the Public

and the stunt is not only a money maker for the paper from an advertising point of view, but it is also a circulation builder, which is an angle not contemplated when the idea was formulated. The paper gives the house a free column down the center of the page used the first week to announce the contest and the second to name the winners, but there is always space for an additional sales talk, and each advertisement is hooked to the play. Some managers feel they are doing much when they work a single page now and then. Bain makes it a weekly event and is asked for more.

—P. T. A.—

Slate Trademark Used for Warner Attraction

The slate idea for advertising "School Days" is being used by practically all houses. The cut shows how the Stanley Theatre, Philadelphia, used the idea, making its own slate to get in the added attraction. This drops seventy lines across three columns, which gives an emphatic display. The most interesting point in the advertisement is the matter in which the signature is set in. This is the regular house cut, a black letter, and it is set into a routed opening on the cut. Probably it would have looked better in white on the black ground, but apparently the designer figured that the public was used to the black cut, and set this in. There may be something to be said for the use of the same signature. Even changing the color might detract from the idea, though we do not think that it would have been the case in

THE PHILADELPHIA "SCHOOL DAYS"

this instance. The usual objection to hand lettering in a reverse does not hold good here because the slate frame suggests hand work on the black surface and because it is natural to look for the white lettering, many persons will read this who would not bother with the usual white on black without similar excuse. A chalk sketch of Barry would have been better than the inserted half tone. This just goes to show, however, that the small town advertising and the big city stuff can be worked along the same lines, for the slate works just as well wherever it goes. Between the cartoon style and the slate, the exhibitor who has "School Days" has little chance of going wrong.

—P. T. A.—

Combination Display Is Unusually Good

Sometimes the Stillman Theatre, Cleveland, produces some very poor work, but the average is good or better than that, and this layout for "Fool's Paradise" is worth looking at twice. It provides a wonderfully good model. The talk is put where it is bound to get attention, and the picture is so disposed that it adds to the value of the type. It is a small point, perhaps, but the eye is accustomed to reading from left to right. If that picture had been so disposed that the action fell to the right hand of the advertisement, it is possible that some readers would have let their glance slip from the space without reading the text. Placed as it is, the eye takes in the picture and then passes naturally to the type on the right. It may not have been planned with that nice attention, but that is the result arrived at. It is not so important here in a four column display as it would be in a one or two column space, where it is easier for the glance to slip over

A NICE STILLMAN AD.

the boundary, but it is always good practise to get the type where it will get the best display and as a rule that placement puts the cut over to the left. An effort has been made to identify the three characters, and their names are lettered in white against the shadowed ground, but the artist did not allow for the reduction and you have to look closely at the lines to make them out, though they may be read if they are held close. This was a hold-over week and we infer that the artist was trying the experiment at a time when failure would not greatly matter. If it came up he knew he could do it again. If it did not he knew he would have to letter larger the next time, but meanwhile no harm was done here since the names had been driven home through a week of campaigning. We have a real respect for an artist who can do good lettering and yet who has the sense and good taste to cut up a good drawing to let in a proper type display. No hand lettering could have given the results this type inset yields. We admire what the artist did not do even more than what he did. It requires skill to make a good drawing, but it takes real intelligence to sacrifice drawing to the greater advertising value of type display.

—P. T. A.—

Boomed "Miss Bett" to Sell All His Tickets

M. Rosenthal, of the Walkerville (Ont.) Theatre, made an unusually heavy campaign for "Miss Lulu Bett," feeling that the popularity of the book and play would enable him to clean up with it. He ran teasers for a week, giving sayings of "Miss Lulu Bett" and on Sunday he took three elevens to use the stock cut ad on the book, play and picture. He also used tack cards telling that "Miss Bett" was due, backed these with snipes, and sniped the sidewalks in the early hours of Monday to put the opening over. He also got out a fake summons issued from the "Court of Extra Sessions" and signed by the "Judge of Good Entertainment." It was well gotten up and the cover was really deceptive, but inside you were summoned to one of the two nights to pass judgment on the play. The fake summons is still one of the best of the stunts as well as one of the oldest. So many managers have used the auto summons that they seem to have forgotten the value of the court summons for the pedestrian. Mr. Rosenthal handled his campaign excellently and cleaned up on the picture.

—P. T. A.—

Smart Selling Talk Backs a Good Cut

The California Theatre, Los Angeles, has done exceptionally well with a holdover ad for "Come on Over," using original copy, but keeping entirely in the spirit of the Goldwyn play. The selling is done in the three lines under "one more week" and runs: "This new Rupert Hughes Irish-American comedy-drama is so saturated with laughter that it has made a hit with everyone. There is no problem and no villain, for the theme is too full of laughter and lovable folk for evil to creep in. It's just a dancing, prancing comedy, alive with action and brimming over with laughs." That ought to sell to anyone who is tired of the average story, and the cuts carry on the suggestion of a likable play. That "positively the best picture we have shown this year"

A CLEVER HOLDOVER AD

should sell a bunch of tickets for it has the ring of conviction and the fact that it is being held over confirms the statement. It offers many interesting points of contact. When you can say a thing as though you meant it, you have the reader already sold on the idea. All you have to do is to argue a little more and give him a few reasons he can advance as his own.

—P. T. A.—

What "Theodora" Didn't Have

Something new in "Theodora" publicity was hooking up an electrical store to the Byzantine story.

Most of the window was given over to the "Theodora" paintings, with a display of home helps, electrically operated, and a card which read to the effect that with all the splendor of her period, Theodora never knew the comforts of electrical housekeeping.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Write us that you'd like a free supply of report cards.

First National

BACK TO GOD'S COUNTRY. Good. This one pleased 100 per cent; acting good and scenery great. Advertising; newspaper, one sheets, photos, frame cards. Patronage; small town. Attendance; good. M. D. Robertson, American Legion Theatre, Washta, Iowa.

BRANDED WOMAN. Good picture: but Norma Talmadge does not bring them out for me. Advertising; regular. Patronage; general. Attendance; fair. Henry R. Fitton, Liberty Theatre, Piney Fork, Ohio.

DANGEROUS BUSINESS. A knockout. My first Constance Talmadge, and she surely made a hit with my patrons. If you want one with some pep in it, get this one. It's good. Advertising; usual. Patronage; small town. Attendance; good. E. E. Corr, Princess Theatre, Thompson, Iowa.

DINTY. Boys, book it: it will please any audience that likes clean, wholesome pictures. Why don't they make more of this kind? Advertising; regular. Patronage; all classes. Attendance; good. J. I. Wright. Rex Theatre, Bevier, Missouri.

EVEN AS EVE. Fellow exhibitors! Play this if you haven't already done so. It made money for us and it will do the same for you. Advertising; newspapers, posters. Patronage; small town. Attendance; good. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

GREAT ADVENTURE. A good, high-class comedy. Was afraid of it but it pleased 100 per cent. Advertising; billboard. Patronage; small town. Attendance; good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

HER MAD BARGAIN. A favorite star here in a very good picture. Picture 100 per cent better than title. Many good comments. Advertising; lobby display, newspaper. Patronage; general. Attendance; poor. Smith & Correll, Portland Theatre, Casselton, North Dakota.

LAST OF THE MOHICANS. A splendid production of a great and popular story. Drew strong from schools where we boosted hard. We admitted all school children at ten cents. Advertising; extra big. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

LOVE'S REDEMPTION. One of Norma Talmadge's best pictures. Pleases, but not a drawing card in our town. Advertising; heralds, ones, threes, sixes, window cards, slides, photos, newspapers. Patronage; better class. Attendance; poor. W. R. Fairman, Queen Theatre, Bryan, Texas.

LYING LIPS. Great picture: book it. It's as good as the best ones, if they didn't spend thousands to advertise it. Advertising; extra newspaper and 24 sheet. Patronage; best. Attendance; best we've had this year on any picture. S. H. McNeill, Rideau Theatre, Smiths Falls, Ontario, Canada.

THE OATH. One of the best pictures I have shown. Cast perfect. Drew well and pleased. Patronage; small town. Attendance; good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

PECK'S BAD BOY. A knockout comedy; pleased kids and adults. Continuous laughter from start to finish. Advertising; billboard, programs, lobby, heralds. Patronage; mixed. Attendance; fair (bad weather). L. O. Hoover, American Theatre, Roundup, Montana.

YOU SAY
"Send Report Cards"
EXHIBITORS WILL SAY
"You're a real brother!"

TOL'ABLE DAVID. A sure winner for me: some few saw it the second time. Increased business 50 per cent for Saturday. Advertising; photos, banner, threes and ones. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Fox

BAR NOTHING. Up to Buck Jones' standard. Pleased all his followers. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

CHASING THE MOON. This is one of Mix's good ones, full of pep. Mix mixes in this part of the country. Advertising; posters and papers. Patronage; small town. Attendance; good. J. Carbonell, Monroe Theatre, Key West, Florida.

CONNECTICUT YANKEE IN KING ARTHUR'S COURT. Titles sure bring the laughs. Good comedy throughout. Best comedy drama of season. Advertising; heavy, all kinds. Patronage; high class. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

DEVIL WITHIN. Good, but not up to the Dustin Farnum standard that he used to play. Advertising; one sheets, cards and slides. Patronage; small town. Attendance; good. John C. Mapes, K. of P. Theater, Chester, New York.

EVER SINCE EVE. Good clean picture: Shirley Mason good drawing card. Advertising; three sheet, photos, one sheet. Patronage; foreign. Attendance; fair. H. R. Fitton, Liberty Theatre, Piney Fork, Ohio.

HIS GREATEST SACRIFICE. Didn't take well with young folks: not much action. But good picture for the older folks. Advertising; ones, threes, handbills, photos. Patronage; town. Attendance; fair. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

IRON TO GOLD. This is a good western and will satisfy those who like the western stuff. Patronage; small town. Attendance; good. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

MOTHER HEART. Just fair. Mason fans liked it. Advertising; usual. Patronage; mixed. Attendance; fairly good. Stanley H. McNeill, Rideau Theatre, Smiths Falls, Ontario, Canada.

NIGHT HORSEMAN. A good, classy western thriller with a real story. It is sure to please. Advertising; regular. Patronage; small town. Attendance; good. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

QUEENIE. Just fair. This is the first time we ever had Shirley Mason and unless she improves for us it will be the last. Advertising; usual posters. Patronage; neighborhood. Attendance; poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

RIDIN' ROMEO. Best Mix yet. Plenty of comedy and action. Tom Mix is our best drawing card on regular program. Advertising; regular. Patronage; mixed. Attendance; good. J. I. McCarthy, Majestic Theater, Charleston, Tennessee.

ROUGH DIAMOND. People seem to like this stuff: at least, they fall for it and pronounce it good. Personally, it's the raspberry for me, but as long as the money comes in let's call it great and ask for more like it. Advertising; newspaper and lobby. Patronage; mixed. Attendance; good. C. A. Pratt, Fox Theatre, Washington, Iowa.

STRENGTH OF THE PINES. Although patrons did not complain, I personally believe this to be William Russell's poorest picture. Advertising; two one-sheets, slides and program. Patronage; general. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburg, New York.

THUNDERCLAP. Most exciting and thrilling feature ever shown. Brought out sporting blood and pleased all. No mistake by booking it. Advertising; medium, newspapers, heralds, 24 sheets. Patronage; mixed. Attendance; good. V. C. Schley, Crescent Theatre, Statesville, North Carolina.

VIRGIN PARADISE. Starts out with a crash and goes along at top speed and winds up with a knockout smash. For thrill and stunt you can't beat it. Advertising; billboard, program, lobby, herald. Patronage; mixed. Attendance; good. L. O. Hoover, American Theatre, Roundup, Montana.

Goldwyn

BE MY WIFE. If you want a good five-reel comedy, don't pass this up. Audience was wild over it. As good as any Chaplin. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

THE GLORIOUS FOOL. A "gem" that pleased 100 per cent. A finely acted, directed and photographed picture. You can tell your patrons this picture will entertain them, and get business and patronage good-

Straight from the Shoulder Reports

will at the same time. Advertising; usual. Patronage; health seekers and tourists. Attendance; excellent. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LORD AND LADY ALGY. Consider it so much film wasted. Do not see how they get away with it. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

MADE IN HEAVEN. Quite good, characteristic of Moore. Advertising; posters, newspapers. Patronage; usual. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

MAN WHO HAD EVERYTHING. Good picture, but Jack Pickford is sure a dead one at the box-office for me. Patronage; family. Attendance; poor. R. J. Relf, Star Theatre, Decorah, Iowa.

REVENGE OF TARZAN. Not as good as the other Tarzan stories, besides, these stories are becoming tiresome to older patrons. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

Wid Gunning, Inc.

THE GIRL FROM GOD'S COUNTRY. Very good northwestern story, patrons pleased. Advertising; regular. Patronage; small town. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

THE OLD OAKEN BUCKET. A nice, good picture. Drew the old as well as the young and every one satisfied. Did better than usual business. Book it and make a little money. Advertising; newspapers, lobby with well and buckets. Patronage; better class. Attendance; good. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

Hodkinson

KEEPING UP WITH LIZZIE. First rate comedy feature, and true to life, where one tries to keep up with the other and can't afford to and gets ruined. Patronage; all classes. Attendance; good. A. E. Rogers, Temple Theatre, Dexter, New York.

LOVE'S MADNESS. Here is a 100 per cent picture, and fit for any exhibitor to run and he need not be ashamed of it. Star 100 per cent. Your patrons will tell you how well they liked it, as mine did. Everybody pleased. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

Metro

GARMENTS OF TRUTH. Did not satisfy. Heard the word "rotten" so often, I felt like setting it to music. Story unbelievable, simple production. Advertising; usual. Patronage; high class. Attendance; poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

GLASS HOUSES. Viola Dana. Excellent picture, fine business with this production. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

GOLDEN GIFT. As usual very good. Alice Lake never fails to please, the drama was good. Advertising; paper and posters. Patronage; small town. Attendance; fair. J. Carbonell, Monroe Theatre, Key West, Florida.

THE LAST CARD. This mystery picture drew an unusually big crowd, but in reality it is not more than a good program picture. Advertising; two one sheets, slides and programs. Patronage; general. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Paramount

BEHIND THE DOOR. One that will please the "action hounds," but cause the women to shiver. Advertising; posters and press. Patronage; general. Attendance; poor. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

BEHOLD MY WIFE. Picture did not come up to expectations and failed to draw. Advertising; newspaper and handbills. Patronage; small town. Attendance; poor. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

BOBBED HAIR. A very poor picture; took it off after one day. Patronage; family. Attendance; good first show, after that bad. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

THE CALL OF YOUTH. Poor, a London picture, did not please, patrons walked out on this one. American pictures are the best. Advertising; newspaper, photos, one sheets, cards. Patronage; small town. Attendance; poor. M. D. Robertson, American Legion Theatre, Washta, Iowa.

EXPERIENCE. Those that did like it were enthusiastic, does not please all classes. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

FOREVER. Excellent picture, but will not please as people are tired of costume pictures. Producer wants too much money for picture, also lost money on it. Advertising; billboards and mailing list. Patronage; all classes. Attendance; poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

GUILTY OF LOVE. Rotten don't express it. Exhibitors in small towns take a tip and stay off. It will hurt the cause. Advertising; three sheet, local paper. Patronage; mixed. Attendance; fair. J. E. Evins, Star Theatre, Smithville, Tennessee.

HER HUSBAND'S TRADEMARK. As fine a production as one could wish for, and it is far different from the usual Swanson pictures. Book it, boast it, and clean up on it. Advertising; litho., newspapers, window cards, and special lobby. Patronage; high class. Attendance; good. Minnie Eakins, Royal Theatre, Nowata, Oklahoma.

THE JUCKLINGS. A good picture, but didn't do so well with it. This picture will go if advertised in advance. Advertising; photos and ones. Patronage; general. Attendance; fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

THE LANE THAT HAD NO TURNING. A good picture, but not one that will have universal box office appeal. Well acted, well produced, and the story runs smoothly with no jumps. It's tough on Paramount to star Agnes Ayres and have Kosloff "steal" the picture. Exhibitors bear that in mind—lean on Kosloff in your advertising. Advertising; usual. Patronage; health-seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LIFE. My patrons liked this, good cast and well produced and something to it besides mush. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

MISS LULU BETT. Good. Advertising; two papers, billboard. Patronage; mixed. Attendance; fair. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

O'MALLEY OF THE MOUNTED. Good Hart picture, pleased about 90 per cent. Good plot and good acting. Advertising; newspaper, photos, frame sheet. Patronage; small town. Attendance; good. M. D. Robertson, American Legion Theatre, Washta, Iowa.

ONE WILD WEEK. Just fair, not quite as good as some of this star's others; however, you will get by with it. Advertising; usual posters. Patronage; neighborhood. Attendance; fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

RENT FREE. Good feature. Reid is a favorite with all our patrons. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widinor, Opera House, Belvidere, New Jersey.

SATURDAY NIGHT. Fell flat, over-rated picture, a good program picture, nothing else. Am surprised De Mille would rate it so high. Advertising; four 24 sheets, twenty one sheets, two newspapers, throwaways. Patronage; best. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

THE SHEIK. A great picture all through, and drew well. Ran two days to a well pleased audience. Advertising; two sixes, four ones, photos, window cards, three hundred small bills. Patronage; best. Attendance; good. E. E. Stearnsburg, Dew Tell Theatre, South Dayton, New York.

SPEED GIRL. Just the kind of light comedy and peppy cast the people like. A big dramatic picture pleases only a per cent of an audience, while a picture like this pleases all. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THREE LIVE GHOSTS. A dandy comedy, what few saw it roared with laughter. No star killed it for us. Advertising; extensively. Patronage; better class. Attendance; poor. W. R. Fairman, Queen Theatre, Bryan, Texas.

UNDER THE LASH. Not Miss Swanson's best, but a very clever picture. Pleased 100 per cent. Advertising; billboard, lobby, newspaper. Patronage; mixed. Attendance; good. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

THE VILLAGE SLEUTH. Pleased 100 per cent, photography great. The ministers turned out. Come on, Ray, and do it again. Advertising; regular. Patronage; all classes. Attendance; fair. J. I. Wright, Rex Theatre, Bevier, Missouri.

R-C

EDEN AND RETURN. Nice little picture, good enough for any theatre. Doris May is getting better even in looks. Advertising; two newspapers, slides, threes, ones and photos. Patronage; family. Attendance; good. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

FIVE DAYS TO LIVE. Excellent story, beautiful settings and scenery, fine photography. Hayakawa at his best, unusually good cast. Advertising; manager's stage talks, newspaper, programs, lobby. Patronage; average. Attendance; fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

Selznick

POINT OF VIEW. Good production, pleased majority. Film scratched. Advertising; regular. Patronage; small town. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

WHY ANNOUNCE YOUR MARRIAGE? A very clever little picture. Pleased 100 per cent. Advertising; lobby, newspaper, billboard, programs. Patronage; mixed.

Straight from the Shoulder Reports

Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

United Artists

THREE MUSKETEERS. Pleased most patrons, but why are exhibitors asked to pay exorbitant rental prices? We lost money. Advertising; billed entire county. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Universal

ACTION. Very thrilling, but I never saw anything out of the ordinary. Advertising; regular. Patronage; small town. Attendance; good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

GOLDEN GALLOWS. Just an ordinary program picture, nothing more. Star not known. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

HEADIN' WEST. Dandy comedy-drama. One of Hoot's best. You can play this strong. Good stuff in this. Advertising; sixes, threes, ones, photos, slides, banner, cut-outs. Wm. Thacher, Royal Theatre, Salina, Kansas.

HEADIN' WEST. Hoot Gibson and his smile should please any human town. We like Hoot and the Universal plays. Patronage; general. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

HER MAD MARRIAGE. Carmel Myers, five reels. Pleased, especially the women. Advertising; photos, ones, threes, handbills. Patronage; town. Attendance; very good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

THE MILLIONAIRE. Good short program picture, no unfavorable comments. Running with "Winners of the West" gives a good evening's entertainment. Advertising; lobby display and newspaper. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

THE SCRAPPER. Universal rarely releases a really poor program picture. This one is up to their standard for program stuff. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

SOCIETY SECRETS. This should be advertised as a big special, it is clean and most entertaining. You can't make a mistake even if you pay a big price for it. Advertising; heralds, two one sheets, two three sheets, six sheet. Patronage; all classes. Attendance; good. V. G. Magel, Pastime Theatre, Govan, Sask., Canada.

WOLVES OF THE NORTH. It is a crime to spoil such beautiful scenery with a poor, weak story. Patronage; small town. Attendance; good. E. E. Corr, Princess Theatre, Thompson, Iowa.

Vitagraph

HEART OF MARYLAND. Splendid picture of the Civil War. Excellent acting and good photography. Class this as a big special. Advertising; newspaper ad., photos, posters. Patronage; small town. Attendance; fair. Kenneth Thompson, W. M. A. Hall, Hancock, Wisconsin.

ROMANCE PROMOTERS. A dandy program picture. Played with "Turks and Troubles" and everyone was well pleased. Advertising; newspaper ad. Patronage; small town. Attendance; fair. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

SILVER CAR. This is a very good picture and should please the most of them. Didn't draw owing to the conditions of the town (hard times). Patronage; mixed. Attendance; poor. A. E. Rogers, Temple Theatre, Dexter, New York.

SILVER CAR. This picture took well. Williams is a fair star. This kind of picture will boost him. Advertising; usual. Patronage; mixed. Attendance; good. Stanley H. McNeill, Rideau Theatre, Smiths Falls, Ontario, Canada.

SON OF WALLINGFORD. Very good, expensive production of corking story, ably acted by a capable cast. Class it 100 per cent. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Comedies

I DO (Associated Exhibitors). One of Harold Lloyd's best, in fact, I never saw a poor Lloyd comedy. I featured this comedy. Advertising; lobby, newspaper, ten one sheets. Patronage; best. Attendance; good. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

I DO (Associated Exhibitors). Best Lloyd yet; went over strong. Advertising; newspaper. Patronage; small town. Attendance; good. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

THE SHOW (Vitagraph). I have seen numbers of comedies, but I doubt if I have ever seen one which will please more people than this one. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Serials

WITH STANLEY IN AFRICA (Universal). We think this serial is going to be one of the best on the market; only on the third chapter and it is starting fine. We have no fault on this serial. Advertising; six sheets, three and one sheets; also used buttons. Patronage; small town. Attendance; good. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

WINNERS OF THE WEST (Universal). Have shown six episodes, first five episodes good, sixth didn't seem to hold interest. Advertising; caps, threes and one sheet, photos and talk by principal at high schools. Patronage; small town. Attendance; poor. Kittie C. Collins, Amusu Theatre, Stratton, Colorado.

Short Subjects

NICK CARTER DETECTIVE SERIES (Pioneer). If you want a good bunch of two reelers, detective stuff, book the series of fifteen. You will find they are all good and every one likes them. They will ask for them, when you have used all of them. Wm. Thatcher, Salina, Kansas.

State Rights

BURN 'EM UP BARNES (C. C. Burr). The best picture that we have run for some time. Pleased 100 per cent. Exhibitors will make no mistake by booking this one. Advertising; newspaper and six sheets. Patronage; mixed. Attendance; good. Norris P. Helbling, Pleasant Hour Theatre, Woodsfield, Ohio.

FIGHTING STRANGER (Canyon). Most of Franklyn Farnum's pictures are alike. A lot of fighting and impossible stuff, but we get away with them because our patrons like the blood and thunder sort. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

SCHOOL DAYS (Warner Brothers). A real audience picture and a box office asset. We need more of this type of story. Good, clean, wholesome picture that makes every reformer a booster for pictures. A class of picture that would put every censor board out of business. Advertising; "school children's" matinee at reduced prices. Patronage; general. Attendance; capacity. Temple Theatre, Bellaire, Ohio.

SHADOWS OF CONSCIENCE (Pioneer). A very good type of western picture and pleased fairly well. Advertising; one sheets and cards, slides. Patronage; small town. Attendance; fair. John C. Mapes, K. of P. Theatre, Chester, New York.

TEN NIGHTS IN A BARROOM (Arrow). Capacity business prevailed throughout the week. Advertising; usual amount of newspaper advertising, street car cards, billbords, window cards, posters, pictures. The lobby was unique in having a regular saloon bar with all favorite brands of liquors, including Haig & Haig, brandies, whiskeys, gin, ales and beer, with real beer served free from kegs to all patrons patronizing the show. On the opposite side of the lobby was displayed a regular copper still such as used in making Oklahoma moonshine whiskey. Manager S. S. Wallace certainly showed that he knew how to lobby for business by having a first-class Wild Western saloon with trimmings displayed in his lobby. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

WHY GIRLS LEAVE HOME (Warner Brothers). A very good picture, true to life; business great, advertised big and the title helped. My advice to fellow exhibitors is play it. Advertising; in every way. Patronage; best. Attendance; good both nights. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

WOMEN MEN LOVE (Federated). Very good picture, but the star, William Desmond, out of place in dramas. I want Desmond westerns. Advertising; sixes, threes, ones, slide. Patronage; mixed. Attendance; good. Stephen Brenner, Eagle Theatre, Baltimore, Maryland.

Your Report In This Department Shows Your Desire
To Help Your Fellow Exhibitors

ASK FOR CARDS

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

The Isle of Zorda

(*French Prod.—Pathe—9 Reels*)

M. P. W.—Interesting French-made melodrama based on a Jules Verne novel.

F. D.—A very interesting and unusual melodrama, though much too long.

N.—Audience will express complete satisfaction over the highly adventurous line of action which marks the subject from beginning to end.

E. H.—Interest is kept at a high pitch and the superb acting of the French cast commands attention.

Go Get 'Em Hutch

(*Charles Hutchison—Pathe—15 Episodes*)

M. P. W.—Pathe again has a box-office winner in this George Seitz serial.

T. R.—Has the merit of plenty of novelty.

N.—Charles Hutchison packs enough sensational thrills and stunts in his newest serial to supply three dozen action photoplays.

F. D.—There are more stunts and thrills in Charles Hutchison's latest chapter serial than in any of his former productions.

Free Air

(*Featured Cast—Hodkinson—5,600 Feet*)

M. P. W.—Because it is a very good picture, and because it affords exceptional chances for exploitation, "Free Air" offers double security to the buyer.

T. R.—Should have a big run during the summer months.

F. D.—A thoroughly pleasing and entertaining picture even with slight story.

N.—A thoroughly pleasant automobile story is "Free Air," and for genuine light entertainment, it is as good as they come.

Kisses

(*Alice Lake—Metro—4,300 Feet*)

M. P. W.—Alice Lake in an especially appealing story pictured by Metro. The theme has been cleverly handled and promotes more than casual interest.

E. H.—Story is well told and continuity unusually good.

T. R.—Humor, romance and commercial acuteness are freely combined in this picture, resulting in one of the best comedy-dramas of the season.

N.—Carries enough novelty to be called something out of the ordinary. For one thing there is a laugh in most every foot of the action.

Sisters

(*Featured Cast—American Releasing Corp.—6,785 Feet*)

M. P. W.—One of the best pictures on the marriage theme that has been available to exhibitors for some time.

F. D.—Problem play that has rather powerful message but is too long.

E. H.—A refreshing little home drama that will appeal to audiences seeking clean, wholesome entertainment, and those of artistic tastes.

T. R.—The story should have a wide appeal.

N.—Is unique in that it follows the novel from which it was adapted with unusual accuracy.

Kindred of the Dust

(*Miriam Cooper—First National—8,500 Feet*)

M. P. W.—Great audience picture.

N.—A rare piece of entertainment.

E. H.—Will prove a good attraction.

T. R.—R. A. Walsh has evolved a picture of unvarying sympathetic appeal out of a plot of no great originality, but strong in human interest.

Gypsy Passion

(*Featured Cast—Vitagraph—5,601 Feet*)

M. P. W.—Adaptation of famous gypsy story. The chief interests in the film lie in the presence of a group of notable foreign players.

N.—Contains high entertainment values.

T. R.—Admirers of straight, unadulterated melodrama with plenty of snappy action and a generous assortment of thrills should find much to please them in this picture.

E. H.—Another foreign picture with a fairly original story, some pretty scenic effects and good acting.

F. D.—You can bank on it holding their attention throughout.

Pay Day

(*Charles Chaplin—First National—2 Reels*)

M. P. W.—Replete with roof lifting laughs from start to finish.

E. H.—It is one of the best things he has ever done.

N.—"Pay Day" is Chaplin as the Chaplin fans like him best.

T. R.—The latest Chaplin film offers twenty-five minutes of rollicking fun and rapid action.

F. D.—Excluding "The Kid," here's Chaplin's best since "Shoulder Arms."

Bobbed Hair

(*Wanda Hawley—Paramount—4,395 Feet*)

M. P. W.—Amusing satire on ultra moderns.

E. H.—Disappointing as a whole.

F. D.—Poor story hampers star and direction.

N.—Crammed with delicate humor which borders at times upon burlesque.

T. R.—A merry farce comedy which pokes fun in lively fashion at erratic literary and artistic folk.

The Red Peacock

(*Pola Negri—Paramount—6,735 Feet*)

M. P. W.—Although Pola Negri is a splendid actress, she does not have much chance to show her splendor in the most recent of her so-called modern dramas.

F. D.—Pola Negri's talents one more wasted in poor production and story.

N.—Is by no means up to the standard set by the majority of her previous releases. . . . Although Miss Negri is much too vivid and arresting a personality to ever be anything but interesting, this is a story which, even by her art, can be made scarcely appealing.

T. R.—Were it not for the charm of Pola Negri, "The Red Peacock" must inevitably have been registered as a weak and not particularly interesting imitation of "Camille."

E. H.—In interpretation, direction, continuity, photography, and the star's work, one of the best of the foreign-made pictures; the story, however, is one of ancient vintage.

The Prophet's Paradise

(*Eugene O'Brien—Selznick—4,000 Feet*)

M. P. W.—The subject offers several good selling points.

T. R.—The impression left by this picture is that of a serial compressed into five reels.

N.—A good example of adventure story.

E. H.—An entertaining picture for those who enjoy tales of adventure.

Dailies Enlisted

(*Continued from page 45*)

would be solved if we could make certain the establishment of two things: Confidence and Co-operation. We must have Confidence and Co-operation between those in the industry, a Confidence and Co-operation that will bring a mutual appreciation and action together in those things in which we are mutually interested. And in this I include, of course, the exhibitors as well as the producers and distributors.

"With this established, and it is being established, if we can just have the confidence and co-operation of you of the press, as our elder brother, having been through much of the same travail and having come out victorious, then if we can have the deserved confidence and co-operation of the public—our problems will be solved. It is not a one-sided matter. It has been said repeatedly that certain objectionable pictures which have been made are the class of pictures which the public wanted, and that such productions have been a meeting of the demands of the public based on box office receipts. If this is so, then the public has a duty in the situation, and your duty in relation to that phase of the matter is clear.

"One of the largest of the producers has told me, however, that in his opinion the outstanding financial successes in the last eighteen months have been clean pictures. I know the American public. I know that its manhood and womanhood is sound and, of course, it will support the cleanest pictures. And the American public is the real censor for us, just as it is for you.

"The people of this country are against censorship fundamentally, against censorship of press, of pulpit and of pictures. Just as certainly is this country against wrongdoing and the demand for censorship will fail when the reason for he demand is removed. As we move towards the consummation of the objects of this association, just in like degree will recede the demand which seems more or less prevalent for censorship. The problem of censorship with which we are now faced was faced by you and fought out and settled—settled right here in New York by the way, so far as American law is concerned—in one of those prolonged and bitter contests for the unrestricted freedom of intelligence more than two centuries ago.

"Those in the industry do not underestimate the responsibility nor would we shirk it. I promise that this agency for the distribution of information and thought, this agency for the amusement of the millions and for the inevitable inculcation of standards of taste in art and conduct—I promise that this agency shall measure up to its opportunity and its responsibility."

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"The Prisoner of Zenda"

Rex Ingram Comes to the Front Again With An Uncommonly Fine Picture—Metro Release.

Reviewed by Fritz Tidden.

Rex Ingram once more deserves the plaudits of the multitude. Again he has supplied the screens of the country with a moving picture achievement. He has made a feature out of Anthony Hope's famous romantic novel, "The Prisoner of Zenda," that should reap a harvest for any exhibitor, and an entertainment that will meet with unusual favor with any audience.

If there was any doubt of it before, with this picture at least, young Ingram has certified that his name is one of the foremost box-office attractions at the disposal of exhibitors. The moving picture-going public knows that "A Rex Ingram Production" as a message from a manager means screen entertainment of the highest calibre—artistic in the extreme, intelligent in conception, appealing in content and, above all, showmen-like in general. Exhibitors may capitalize on this. And in conjunction with this particular production the selling opportunities are increased, among other things, by the fact that it is the visual interpretation of one of the most famous of books.

"The Prisoner of Zenda," viewed from a directorial-production angle, has the same elements of greatness that marked "The Four Horsemen of the Apocalypse" a film masterpiece. It has been said that a fortune has been spent in producing it. It would seem that every individual penny has been intelligently used. At any rate the result justifies the expenditure. Emphatically.

The settings are magnificent and atmospheric, the massive scenes are impressive, the exterior locations are pictorially gratifying and the costuming is at all times appropriate. Using these, what might be called for want of a better word, mechanical appurtenances, Ingram has staged the action of the story smoothly, in which he was aided by a workman-like scenario by Mary O'Hare. He has realized the full value of his material, which is of the kind that lends itself especially well to picture production from an audience point of view. Ingram is to be complimented for retaining the original ending to the story.

The acting is superb, and the players deserve more detailed comment than is possible within this restricted space. Alice Terry, the featured player, in the role of Princess Flavia, gives a performance that is effective to an unusual degree, both from the angle of ability and appearance. Her restraint has heightened the value of her work. Robert Edeson, playing his first character part on the screen, as Col. Sapt, is remarkable. Lewis Stone, in a dual role, does some fine acting, and Stuart Holmes gets fine results as the villainous Black Michael. Barbara La Marr displays that she is one of the most beautiful women on the screen and an actress of uncommon ability.

The others make their slightly smaller roles unusually distinctive by genuine acting art.

"The Prisoner of Zenda" is a great attraction.

The Cast

Rudolf Rassendyll, King Rudolf ..... Lewis Stone
Princess Flavia ..... Alice Terry
Colonel Sapt ..... Robert Edeson
Duke Michael ..... Stuart Holmes
Rupert of Hentzau ..... Ramon Samanyagos
Antoinette de Mauban ..... Barbara La Marr
Count Von Tarlenheim ..... Malcolm McGregor
Marshall Von Strakencz ..... Edward Connelly
Countess Helga ..... Lois Lee

Adapted from Anthony Hope's Novel, "The Prisoner of Zenda."
Scenario by Mary O'Hare.
Directed by Rex Ingram.
Length, 10,467 Feet.

The Story

In the mythical European kingdom of Ruritania the coronation of the new king, Rudolf, is about to take place. Black Michael, his half brother, not only covets the crown but also the hand of the Princess Flavia, who, it is believed, will soon marry Rudolf. On the day of the coronation the new king is drugged by Michael's agents and, fearing that Michael will seize the crown, the king's friends substitute Rudolf Rassendyll, an English traveller, whom they encounter in the forest and who looks exactly like the king. The impersonation is successful and the capture and imprisonment of the King by Black Michael make it necessary to continue the deception. Rassendyll falls in love with the Princess and though hating the role of imposter is persuaded to continue it. Finally Black Michael is outwitted the King is freed and Rassendyll confesses to Flavia that he is only a simple English gentleman. She is heartbroken, but, though faced with a loveless marriage to the King, she gives up her hope of happiness that she may serve her country and her people. Rassendyll leaves Ruritania forever with only the memory of a secret love in his heart.

Exploitation Angles: It might be interesting to recall to your patrons that this was the first picture made by Famous Players for their own use, following Queen Elizabeth and Camille, but the surest means of getting them in is to stress "made by the producer of "The Four Horsemen." Sell the players, but lead with Ingram. If you want a stunt, offer a prize for the best red headed doubles of either sex, or hang up two prizes.

IN THIS ISSUE

"Around the World With Burton Holmes" (*Harry Levey*)
"The Raiders" (*Canyon*)
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"The Bachelor Daddy" (*Paramount*)
"The Prisoner of Zenda" (*Metro*)
"The Glorious Adventure" (*Blackton*)
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"Love's Masquerade" (*Selznick*)
"Ridin' Wild" (*Western Pictures*)
"The Crimson Cross" (*Pioneer*)
"The Man Who Married His Own Wife" (*Universal*)
"In Self Defense" (*Swedish Biograph*)
"My Old Kentucky Home" (*American*)
"For the Defense" (*Paramount*)

"Lady Godiva"

Immortal Poem Used As the Basis of Picturesque Production.

Reviewed by Fritz Tidden.

Tennyson's famous poem, "Lady Godiva," reaches the screen in an interesting production made in Europe and released in this country by Associated Exhibitors through Pathe Exchanges. In translating the immortal work to film form it was, of course, necessary to elaborate on the original somewhat. But the producers have adhered with unusual faithfulness to the poem, with the result that it is as close a visual interpretation as is practicable for moving picture entertainment. This fact, in conjunction with the familiarity of the title, should have selling possibilities for exhibitors, as there are few people who will not be interested in seeing a film version of the classic.

The production has been made with special attention to detail and with a great deal of elaborateness. The locale is Coventry, and the time some centuries ago, and the European producers have been able to inject an amount of atmosphere surrounding the famous legend imortalized by Lord Alfred Tennyson about the most famous ride in history next to that of Paul Revere, perhaps. Her horseback trip through Coventry, "clothed only with chastity," to save the people from oppression has been delicately handled and is beautifully done. However, it comes to mind again that it was advantageous for Lady Godiva that the current style of bobbed hair was not prevalent in her day. The love story of Godiva and the architect has been given prominence enough to lend the picture the necessary romantic note.

The actors, who are not credited on the film, give vivid performances when they are not playing in too slow a tempo. The young woman playing the role of Lady Godiva has the beauty the character calls for.

All in all, exhibitors have here a fine pictorial narration of one of the world's most famous legends, one which is known to practically every man, woman and child.

Founded on the Poem, "Lady Godiva," by Lord Alfred Tennyson.
Scenario by Sonya Marcelle.
Directed by Hubert Moest.
Length, 5,700 Feet.

The Story

Leofric, Duke of Mercia, was cruel and crafty. He desired beautiful Godiva and forced her to marry, though she was bethrothed to John Dryer, an architect. Lady Godiva's only solace was her deeds of charity; her only friend at court the Jester. One day Leofric saw Dryer meet her in the cloister and beg her to flee with him. The Duke ordered that every house in the town be burned if Dryer was not taken prisoner within two days.

Lady Godiva pleaded for the people, and he promised to withdraw the order if she would ride naked through the town. This she did, but her sacrifice was in vain, for Dryer came back and gave himself up. The Jester planned Leofric's downfall on the day of Dryer's execution, which was the day of the celebration of the new castle. Workmen undermined the castle's foundation and when the tide came up, it was swept into the sea and all but Godiva and John perished.

Exploitation Angles: Sell chiefly on the title, but use the production angle and do not give too much stress to the famous ride. You have no nudity to sell and cannot deliver the goods if you try to sell it and will lose money on disappointed patrons. On the other hand you can sell the realization of the famous poem to a new class of patrons, as well as your regulars.

Newest Reviews and Comments

"The Gray Dawn"

History and Fiction Combine in Making Splendid Entertainment in Hodkinson Release.

Reviewed by Mary Kelly.

"The Gray Dawn" is a picture of stirring climaxes in which the drama of Californian history is distended to include a chapter in the lives of some highly entertaining fictional characters. The earnestness of the production as a whole, and of the individual performances, gives it a forceful appeal. More than this, it has a picturesque charm. The period costumes, the presence of spectacular characters and the artistic handling of melodramatic events make it decidedly interesting to the eye.

It is the type of production that has big box-office possibilities. The popularity of good melodramas does not need to be reasserted, and this one has the advantage of being clean and just authentic enough to free it from any effect of cheapness.

Especially worthy of mention in calling attention to the spectacular effects is the burning of the shack by the sea; the Vigilantes in military preparation; the way in which punishment at the gallows is suggested without being actually shown; and the final struggle on the surf. Some objection may be made to over-emphasizing the gruesomeness of certain situations, particularly in the slow torturing process in the Chinaman's den. This is an unesthetic, unhuman touch that could have been subdued, it seems.

The directing is splendid. Among the many fine performances, none is more real and affecting than that of George Hackathorne. Again his small frame is a foil for his intense emotionalism, and the suffering of Calhoun Bennett, the character whom he plays, is an achievement that will bring profound sympathy, generally. Claire Adams is an attractive type for her part, though perhaps she plays in too light a vein at times. Robert McKim and Claire McDowell are very effective.

The Cast

Milton Keith.....Carl Gantvoort
Nan Bennett.....Claire Adams
Ben Sansome.....Robert McKim
Calhoun Bennett.....George Hackathorne
Krafft ..... Snitz Edwards
Casey ..... Stanton Heck
Charles Cora.....Omar Whitehead
Mrs. Bennett.....Claire McDowell
Mimi Morrell.....Maude Wayne
Mr. Morrell.....J. Gunnis Davis
Sam ..... Zack Williams
Mammy ..... Grace Marvin
Ned Coleman.....Charles Arling
King of William.....Harvey Clark
Marshal Richardson.....Charles Thurston
Chinaman ..... Marc Robbins
Bill Collector.....Charles B. Murphy

Adapted from the Novel of the Same Name by Stewart Edward White.
Scenario by E. Richard Schayer and Marie Jenny Howe.
Directed by Eliot Howe and Jean Hersholt.
Length, 5,600 Feet.

The Story

U. S. Marshal Richardson is murdered in San Francisco during a period of lawlessness which District Attorney Milton Keith is trying to control. Ben Sansome, who is responsible for most of the crimes, bribes the jury not to convict his agent, who killed Richardson. The people revolt against Keith, blaming him, and organize the Vigilantes. Nan Bennett is in love with Keith, and while out riding, the two see a burning shack. They investigate and are in time to rescue Krafft who had threatened to expose Sansome. Shortly after the editor of the Bulletin is murdered and Nan's brother, Cal, who happens to be in the newspaper office, is blamed and sentenced to hang. Nan appeals to Keith to save him, and then, in desperation, to Sansome. Meanwhile Krafft finds the real culprit and saves Cal. Nan is lured to the boat on which Sansome is sailing away, but is rescued by Keith and her brother.

Program and Exploitation Catchlines:

A Melodramatic Period in California—a Constant Battle Between Crooked Politicians and Leaders Who Were the Friends of the People—a Romance That Struggled and Survived All the Desperate Events of the State.

Exploitation Angles: Sell this as clean cut melodrama to the large class who prefer this form of entertainment and who are increasing their demand for spirited plays. Order extra paper and sell with that.

"The Raiders"

Franklyn Farnum the Hero in a Drama About Whiskey Smuggling—A Canyon Picture.

Reviewed by Mary Kelly.

"The Raiders" is repetition but on the whole it is good repetition. It is a boot-legging Northwestern, relying upon the forbidden industry for suspense and mystery up to a certain point, when the interest switches to unravelling a baffling murder. It is possible that there is some prejudice against the picture wherein the smuggler is the villain and the revenue officer the hero, a prejudice because of the frequency of such subjects during the past few years. To anyone who has tired of this brand of entertainment, the latter part will awaken fresh interest, as the emphasis is placed on another angle. There is a thrilling pursuit in the mountains culminating in a successful illusion of danger when the star nearly hangs to death. In resorting to a storm and a cabin scene, in which the girl is held prisoner by an unwelcome suitor for the final thrill, the picture shows a characteristic weakness in the absence of originality.

Franklyn Farnum is convincing in a role that is almost entirely physical in its demands. Claire Windsor's prettiness and daintiness are the more striking because of the rugged surroundings and her presence is one of the most salable points of the picture.

The Cast

Private Fitzgerald.....Franklyn Farnum
Private Herrick.....Bud Osborne
"Honey" Moore.....Claire Windsor
"Big" Moore.....Frederick Soult
Bob Thiele.....Vester Pegg
Dave Moore.....J. K. Van Buren
Hank Nelson.....John Hatfield
Oscar Nelson.....H. Abbott

Adapted from the Novel, "The Whiskey Runners," by Bertram Sinclair.
Scenario by William E. Wing.
Direction by Nate Watt.
Length, 4,800 Feet.

The Story

Fitzgerald and his buddie Herrick are on the trail of whiskey smugglers and believe that Hank Nelson and his son are the guilty ones. Herrick is in love with Honey Moore, daughter of the Medicine Creek Ranch, and tells her, as he starts off to track the Nelsons that he believes this expedition may be his last. He is overheard by Thiele, who is in love with Honey, too. Herrick's premonitions prove correct, and he is shot while following the Nelson trail. Fitzgerald and an Indian guide are also on the trail and locate the rum-stronghold. Fitzgerald is determined to find out who murdered Herrick and discovers that it is Thiele, whom he finds has imprisoned Honey in a cabin. He rescues the girl and Thiele is struck by lightning.

Program and Exploitation Catchlines:

Only the Pet Monkey Knew the Secret—Who Had Murdered Herrick?—the Girl Found the Clue But She Was Captured Before She Could Tell—Then Came the Storm and the Dramatic Fight in the Cabin—See it for Thrills.

Exploitation Angles: Sell this or Farnum and the murder mystery without revealing much of the plot.

"Love's Masquerade"

Selznick Feature Admirably Suited to Conway Tearle.

Reviewed by C. Walter McCarty.

The countless admirers of Conway Tearle no doubt will be most enjoyably entertained with "Love's Masquerade," in which he is starred. The story is a vehicle apparently made-to-order for Mr. Tearle and he very capably carries it through. The love element in the picture occupies the major consideration.

The plot deals with the greed and passionate love of one woman, her hate and revenge against the love of the hero and the heroine. It dips in society, fishing villages and a prison, and includes some highly tense situations, which, in the end, culminate in the proper fadeout with the hero being released from prison and the heroine returning to him. Mr. Tearle is supported by an excellent cast.

The Cast

Russell Carrington.....Conway Tearle
Dorothy Wheeler.....Winifred Westover
Rita Norwood.....Florence Billings
Herbert Norwood.....Robert Ellis
"Sly Sam".....Danny Hays
Newspaper Reporter.....Arthur Houseman
Ross Gunther.....Robert Shabel

Story and Scenario by Edward J. Montague.
Direction by William P. S. Earle.
Length, 4,300 Feet.

The Story

Russell Carrington shoulders a murder charge to prevent the woman he loves from going to jail for killing her husband. He escapes the police and goes to a fishing village to escape and forget. There he assumes the name of Carr and is just about to marry the belle of the town when Rita Norwood, whose jealousy prompted her to hire detectives to find Carrington, breaks in on the wedding ceremony and orders his arrest.

Carrington refused to put up a defense and is sentenced to life imprisonment. A year later he is released as a result of the statement of a burglar, who had seen Rita shoot her husband. In the meantime Carrington's fiancee has gone to New York and about to marry a wealthy young man. Carrington, fresh from prison, goes to her home. Contrary to all expectations, Carrington's sweetheart breaks off her engagement and naturally concludes her part in the story by marrying Carrington.

Urban Movie Chats No. 11

A varied line of interesting subjects makes up this collection. That chickens can be sent by mail is something that the general public is not cognizant of, but the manner in which they are "packed" by thousands—newly hatched, downy puff-balls—and delivered to consignees in perfect condition after having been in Uncle Sam's care for seventy-two hours, is good evidence, given in pictures, of the careful way in which mail matter is handled.

Films of physical culture make up part of the reel. Fat women, trying to get thin, are seen going heavily through their exercises, which end with a boxing bout. There are also pictures of other subjects, one of the most interesting of which being the way toy trains are manufactured.—T. S. daP.

"His Wife's Son"

Fox has featured Chester Conklin in a comedy that has much the character of a variety show in its scope. While it is not startling in novelty, it keeps going and has considerable dash and color. The adventures of a son who is told to follow in his father's footsteps lead him to the beach, where father meets an attractive girl—who is not the boy's mother. The events which follow can easily be imagined, even to the way in which father is received upon arriving home that night. The comedy is a Sunshine.—M. K.

Newest Reviews and Comments

"The Fighting Streak"

Tom Mix in a Speed Picture of His Own Brand—Produced by Fox.

Reviewed by Mary Kelly.

Tom Mix gives his admirers the type of entertainment that has proved successful many times in the past, in "The Fighting Streak." He has a part that calls for plenty of action and stunts—not the stunts that are inserted for merely sensational effect without direct relation to the plot, rather the kind that are the outgrowth of events, and come as a legitimate part of the story. Because of this, they are far more thrilling.

Opening with a runaway that is staged with very realistic effect, the star, cast as a blacksmith with a peaceful disposition, stumbles upon romance, when he rescues the girl. By the end of the first reel the docile Tom Mix dies and he becomes the fighting, reckless, crag-jumping speed-hero as he is best known. There is some spectacular riding over picturesque settings and a fall backward down the rocks that help to stump the picture as one of the star's best. In Patsy Ruth Miller, he has a leading woman unusually gifted and at all times delightful to look at.

The Cast

Andrew Lanning.....Tom Mix
Ann Withero.....Patsy Ruth Miller
Charles Merchant.....Gerald Pring
Jasper Lanning.....Al Fremont
Bill Dozier.....Sidney Jordan
Hal Dozier.....Bert Sprotte
Chick Heath.....Robert Flemming

Story by George Owen Baxter.
Scenario and Direction by Arthur Rosson.
Length, 4,888 Feet.

The Story

Andrew Lanning, the village blacksmith, is despaired of by his father because he never fights. One day he stops a runaway and rescues a pretty girl. Ann Withero, who has just arrived in town and is visiting Charles Merchant, who deserts her when he loses control of the horses. Soon after Andrew is taunted in the saloon by some of the roughnecks who think he is too weak to fight back. One of them kicks him, and at this, he rebels and hits back so forcefully that the other man falls senseless. The sheriff pronounces him dead, and Andrew rides away. Merchant, who is jealous of Ann's admiration for Andrew, bribes the sheriff to bring back Andrew, dead, with the report that he was shot while resisting arrest. Ann aids in his escape, and after many exciting escapes, Andrew justifies himself and gets the girl.

Program and Exploitation Catchlines:

He Was the Brawniest Smithy for Miles Around—But He Had Never Used His Strength Against Another Man—Until They Tore His New Silk Tie, Right After He Had Fallen in Love—Sounds Like a Comedy But It Isn't!

Exploitation Angles: Sell this chiefly on Mix and tell that he is doing his usual whirlwind stunts again. This is particularly necessary if you had the recent play in which he did not essay his usual tricks.

The Bridges of New York

Sights interesting to New Yorkers, as well as to most out-of-towners, are on display in this Kineto Review. The bridges of New York are known throughout the nation both through hearsay and through pictures published in the daily press, and therefore any audience could be counted on to take an added interest in seeing them in the movies.

Besides there are instructive captions which go with the pictures, that will prove entertaining to the many who have heard so much of New York's great spans across her rivers. Included in the list are the Brooklyn Bridge, the Williamsburg Bridge, the Manhattan Bridge, Hellgate Bridge, High Bridge and others.—T. S. daP.

"Head Over Heels"

Goldwyn Releases Normand Picture—Star's Personality Helps.

Reviewed by Marguerite Kemp.

The picture is only fairly entertaining, with a mere thread of plot which only Mabel Normand's forceful personality holds together. It is thickly padded, yet must have been worse before someone's scissors reached it, as considerable discrepancy exists between the posters and the picture as shown. Few pictures, if any, have such an abundance of sub-titles, in some reels they have more footage than the action. Fortunately they are quite entertaining, as they express the heroine's maltreated English. There are a few moments when the action rises above mediocrity, namely, when the madcap fights her way through a bevy of stenographers and again when she routs a supposed rival with her fists.

Miss Normand looks thin and careworn, registering little of the pep and beauty displayed in "Molly-O." Her odd little trick of thrusting her hat awry, and others distinctly Mabel's own, are present, but she seems to have directed herself.

The types are fairly well taken, Raymond Hatton doing the publicity representative well, and the Papa Bambinetti character provokes a laugh. The settings are adequate.

The Cast

Tina ..... Mabel Normand
Lawson ..... Hugh Thompson
Papa Bambinetti.....Russ Powell
Pepper ..... Raymond Hatton
Sterling.....Adolphe Jean Menjou
Babe ..... Lilyan Tashman
Al Wilkins.....Lionel Belmore

Story by Nalbro Bartley.
Scenario by Julien Josephson and Gerald C. Duffy.
Directed by Victor Scherzinger and Paul Bern.
Length, 4,500 Feet.

The Story

Sterling, a theatrical agent, hires Tina to come to America and become a star when he sees her doing an acrobatic act in Naples, clad in tights. When Tina appears at his office, she is a typical foreigner, ill clad and homely. The agents attempt to keep her out of the office but after fighting her way past the stenographers and she climbs through the transom and lands at Lawson's feet. In the meantime her guardian, Papa Bambinetti, is taken in charge by Pepper, a press agent, who puts over a deal whereby Tina will become a motion picture actress. She is literally dragged to a beauty parlor, from which she emerges a real beauty. Lawson falls in love with her and persuades her to be his wife instead of an actress. She wants to be both until she finds him dining with another actress and after a fistic encounter she drearily packs for her return to Italy. Then all difficulties are smoothed away by Lawson's repentance.

Exploitation Angles: Sell this chiefly as the sort of play which shows Mabel Normand in the work she does best. Sell Miss Normand rather than the play and you can deliver the goods to the satisfaction of the buyers.

"Mosquito"

Max Fleischer's latest "Out-of-the-Inkwell" comedy is "Mosquito." Probably this Spring weather is to blame, for the artist quits work to take a nap. The little clown of his creation dances about in anxiety as a tremendous mosquito alights on the artist's nose. His antics are unappreciated by the artist, who draws a strange insect, somewhat resembling a mosquito, but also comparable to Blue Law folk, and the insect and the clown engage in a spirited duel. The subject is up to the Fleischer standard but does not rank among his very best.—S. S.

"The Bachelor Daddy"

Five Little Tots Cause Riot of Fun in Paramount Film Starring Meighan.

Reviewed by Sumner Smith.

Five small children, as cunning and lively as children can be, furnish Thomas Meighan with serious competition for the honors in the Paramount star's latest picture, "The Bachelor Daddy." In fact, where Meighan as the bewildered bachelor is bringing them from the West in a parlor car, this mischievous quintet fairly romps away with the picture. Men, women and children roared with laughter at the Rialto Theatre as the little tots costumed themselves with fellow passengers' wearing appearel and staged an impromptu parade in the car.

There's a wealth of good, clean fun in this picture. It is finely done, thanks to the direction of Alfred Green, and the scenario of Olga Printzlau, the action never lagging for a second and getting away to a remarkably quick start. For once, in one of his pictures, Meighan is in danger of losing "the center of the stage," for the five children hold the attention whenever they appear. The assist very materially in making the picture what it is—a comedy drama of strong appeal.

Effective also is the acting of Leatrice Joy in the role of the stenographer, her sympathetic work greatly aiding Meighan in the emotional moments. Adele Farrington and Maud Wayne as cold-blooded society mother and daughter, respectively, are well cast. Laurence Wheat as the business man's friend, injects comedy touches skillfully and J. F. McDonald makes the most of his short part.

The idea must not be gained that the picture is essentially a comedy—it is emotional drama, swinging from the murder by bandits of the father of the children, to a contrast of two women who want to marry the hero—but the comedy element is strong The story is far from new to the screen and stage, but it has been adroitly picturized.

The Cast

Richard Chester.....Thomas Meighan
Sally Lockwood.....Leatrice Joy
Ethel McVae.....Maud Wayne
Mrs. McVae.....Adele Farrington
Joe Pelton.....J. F. McDonald
Charles Henley.....Laurance Wheat
Nita ..... Charlotte Jackson
Buddie ..... Barbara Maier
Toodles ..... Bruce Guerin
David } .....DeBriac Twins
Donald }

Adapted from the Novel by Edward Peple.
Scenario by Olga Printzlau.
Directed by Alfred Green.
Photographed by William Marshall.
Length, 6,229 Feet.

The Story

A rich mine owner adopts five children whose father was killed by bandits while attempting to save his employer's life. The tots almost wreck a train and the bachelor's home, offending his fiancee, a cold society girl. His secretary's love for the children shows the business man the way to true love.

Program and Exploitation Catchlines:

Thomas Meighan as the "Bachelor Daddy" of Five Mischievous Children Has His Hands Full Until Love Provides Him With a Mother for Them—Then There Are Seven.

Five Appealing Little Tots Romp Joyously Through a Great Thomas Meighan Picture, and Will Win Your Heart.

Exploitation Angles: Make Meighan your best bet with the children for a clincher. Tie up the electric company to display of nursery helps which will give aid to bachelor daddies as well as the more conventional sort.

Newest Reviews and Comments

"The Crimson Cross"

Faith Healing and Hypnotism Are Pitted Against Each Other in Pioneer Picture.

Reviewed by Fritz Tidden.

"The Crimson Cross" should prove acceptable where audiences are not particular as to the freshness of the stories in their pictures. While there are a few minor new innovations during the course of the picture, the basic theme is old stuff. However, the story has been developed to its full advantage and offers entertainment to those who enjoy a mixture of a male Pollyanna idea and the plot about the young man who does not know who are his parents and is told they are a couple of crooks only to find out it isn't so.

The continuity is smooth and the drama has been developed with good construction work, both in the scenario and the direction. The mounting is simple, but worthy, and in good taste. It is announced that Vandyke Brooks is the star of the feature, but the action makes Edward Langford and Marion Swayne of more importance. This pair do good acting in parts that do not call for especially difficult work, and Mr. Brooks is convincing as the faith healer. Eulalie Jensen and William E. Hallman are excellent.

The Cast

Richard Gormley.....Vandyke Brooks
Bill Billings.....Augustus Phillips
Buddy Billings.....Edward Langford
Mary Wallace.....Marion Swayne
Jem Hawkins.....Archie Clark
Otto Fischer.....William E. Hallman
Mrs. Fischer.....Eulalie Jensen

Story and Scenario by N. Brewster Morse.
Directed by George Everett.
Length, 5 Reels.

The Story

Richard Gormley, a prison welfare worker and faith healer, believes that kindness is the only way in which to help criminals to reform and see the error of their ways. Buddy Billings, a rising young sleuth, adopted when abandoned by his parents as a baby by Bill Billings, chief of the detective bureau, mocks Gormley for his softness of heart. Buddy is known as one of the most relentless men in the service, gifted with a remarkable mental power that virtually instills fear into the hearts of the criminals who face him at cross examinations. Gormley tells him this power of his will some day spell his ruination because he is misusing it.

Events prove Gormley right. Otto Fischer, a Federal offender, trapped by Buddy, reveals that he is his father and that he abandoned him years before. Astounded at the revelation, Buddy is ready to resign from the department when he falls into a melancholy state that borders on insanity. But Gormley saves Buddy through his power from a terrible fate, and a confession wrung from Fischer discloses that Gormley is Buddy's father and that he had stolen him to revenge himself on the welfare worker for sending him to prison when he robbed him of jewels years before.

A love story runs through the film.

Exploitation Angles: With the clash between mental science and hypnotism, you should have no difficulty in selling this story to the adherents of both schools. Build up on this with the cast. A crimson cross splashed all over town just ahead of them, the first announcement will help not a little.

"Told at Twilight"

Like the other productions in which Baby Marie Osborne has been starred, this three-reel Pathe Playlet, originally issued in five reels, will appeal particularly to children. It tells a pretty little story of an old man's loneliness and love for the diminutive daughter of a neighbor. The manner in which the child's father goes to rob the old man to make up for certain shortages in his accounts, and is caught and finally aided to overcome his difficulties, while strong in heart interest, is not altogether convincing.—C. S. S.

"Around the World with Burton Holmes"

Short Travel Subjects Combined to Produce One Big Feature Offering Fine Entertainment.

Reviewed by Mary Kelly.

By skillful arrangement and titling, Burton Holmes' eleven-reel collection of travel subjects has avoided the effect of being a mere geography lesson. The exhibitor who regards the term "educational" as a stigma when applied to a feature will find, after seeing this illustrated tour, that the educational effect is more or less sub-conscious, while the immediate impression is one of absorbing entertainment. This is largely due to the author's attitude toward his purpose. He starts upon the journey with an enthusiasm that is contagious, and without trying to camouflage the nature of the picture with facetious comments on the good time that will be had by all, he relies upon the scenes themselves to be a sufficient attraction —which they are. His personality, felt more or less throughout, is at no time obtrusive.

Sailing from New York harbor, the circuit of eleven countries is made, the return trip being by way of the Pacific. As the run of the film takes about two and one-half hours, it will perhaps be considered too long by some. If any curtailment is made, the most legitimate place for this would be the latter part, where the description of the Holy Land, Egypt, Siam and the Philippines seems somewhat elongated.

It would be difficult to select the most attractive parts. The composition shows a fine balance, with an appreciation of beauty and humor wherever it is found. From a scene of sublime grandeur to a bit of human comedy or a touch of pathos, the interest shifts, without lingering too long in any one spot. The Alps, the Ziegfeld Follies of Bali and the Poppy Feld in Belgium might be cited as typical examples.

The tremendous advantage for exploitation, which this type of feature affords, goes almost without saying. It offers a ready inducement to all schools, clubs and churches, and will surely meet with their co-operation in any locality.

Footage, 11,500 Feet.

"His Wife's Relations"

Here is a two-reel Buster Keaton comedy, distributed by First National, that upholds this star's enviable record for making successful laughmakers. It should please any audience because of its ingenuity and the many comic situations it contains, as well as the unusual stunts this comedian pulls.

What is believed to be a new, and certainly an amusing situation helps to start this comedy off with a bang, when Buster after being hauled into a court in the Polish district finds himself married to Kate Price. She takes him home to her family, consisting of her father and about six brothers, all six-footers, who begin to pick on him until a letter indicates that he is heir to a lot of money. The fun throughout this comedy is fast and furious, and it finally develops that the letter belongs to somebody else. Then the inevitable chase begins, with Buster as the goat and the way he eludes his pursuers is a scream, finally making his escape by climbing out on an awning which breaks with him, allowing him to reach the one on the floor below, this continues until he reaches the ground and he just succeeds in catching a train for Reno.—C. S. S.

"Ridin' Wild"

Roy Stewart Is Star and Marjorie Daw Leading Woman in Western Pictures Exploitation Feature.

Reviewed by Fritz Tidden.

"Ridin' Wild" is an original story for the screen by H. H. Van Loan. While it offers nothing new in western entertainment, it is of the type that audiences have always liked, and makes a fairly good program picture. The leading role is assumed by Roy Stewart, and his followers will be pleased with his work. Marjorie Daw is attractive as his chief support and aids the film materially. Wallace Beery has not much to do, but even in his minor role he enhances the value of the dramatic material.

Some excellent comedy relief is introduced in a number of clever titles, which come in the early reels of the picture. The scenario has been written with dramatic construction and this, with the aid of expert direction by Robert Thornby, has done much to freshen up the staleness of the story. The atmosphere is well maintained and furnishes a valuable asset to the feature. The scenery is magnificent and has been photographed beautifully. As a matter of fact, about everything possible has been well done to keep the spectator from realizing the familiarity of the story.

The Cast

Larry Reed.....Roy Stewart
Mary.....Marjorie Daw
Her Brother.....Johnny Walker
Figaro.....Wallace Beery

Story by H. H. Van Loan.
Directed by Robert T. Thornby.
Length, Five Reels.

The Story

Larry Reed is the young sheriff of the county, and he is in love with Mary, the local school teacher. Circumstantial evidence makes Mary's brother, recently from the East, look like the murderer of one of the villagers. The boy eludes the sheriff for the time being and is protected by his sister, who, when Larry traces the fugitive to her shack, does not tell him that the supposed murderer is her brother. Larry sees them in an embrace and is heartbroken. But in pursuing the brother over the desert after he escapes from Mary's home, he finds out the truth when he catches his prey, who did not dare stay in the town and face the consequences of the circumstantial evidence. He brings him back and thereupon it is learned that Figaro is the real murderer. Larry and Mary drive to the parson's.

Exploitation Angles: Play up the cast and the action rather than the story and it will please the followers of western atmosphere.

"Kill the Nerve"

This single-reel comedy, distributed by Pathe, starring Snub Pollard, assisted by Marie Mosquini, is a production of only average quality. It contains several humorous scenes and will doubtless satisfy this star's followers. As the title implies, the "fun" occurs in a dentists's office and is heightened by the row between rival dentists culminating in Snub's use of laughing gas on the police who seek to arrest him.—C. S. S.

"The Boy and His Dog"

That "necessity is the mother of invention" is the moral of this Paul Terry Animated Cartoon Comedy distributed by Pathe. As usual with this cartoonist's work, it is cleverly handled and shows how a little boy, by means of big friends, a dog and a cat, together with a section of stove pipe, create a wonderful specimen of dog-flesh which wins first prize at the bench show.—C. S. S.

Newest Reviews and Comments

"The Glorious Adventure"

Box Office Possibilities in Blackton Film Photographed in Natural Colors and Starring Lady Diana Manners.

Reviewed by Fritz Tidden.

It is highly probable that exhibitors will find two features of "The Glorious Adventure" will serve as advertising opportunities to promote good business at the box-office window. The first is the presence of Lady Diana Manners as star. The other is the novelty of the picture being photographed in its entirety by the natural color process controlled by Prizma. Although this may not be the order counted upon, it is believed that more people will enter the theatre to see Lady Diana than will go because of the coloring. However, both these features should act as strong magnets, as they did during the week the picture played at the Capitol Theatre, New York.

Lady Diana, who makes her first appearance on the screen in "The Glorious Adventure," is found to be strikingly beautiful of feature and of the type that lends itself especially well to moving picture photography. Her acting will stand improvement, but her appearance covers up to a great extent what she lacks at the present time in screen technique. She clearly shows that should she elect to continue moving picture work it is only a matter of experience in more films to make her an unusual actress. The color photography has given many of the scenes much beauty, especially so as the period of the story was in a time when vivid costumes were the fashion. But at times there seems to be such an amount of coloring that the onlooker becomes rather bewildered.

The story, which is of the swashbuckling romantic type, is rather intricate, but it has been so skillfully worked out that there is never a moment of confusion. Also it has been handled with good attention to dramatic construction so that the interest is in crescendo. The story's interpretation has been aided by excellent performances by the members of a large and competent cast, which is made up entirely of well-known English players. The picture was produced by Commodore J. Stuart Blackton in England, where it met with tremendous success upon presentation in the film theatres.

The Cast

Lady Beatrice Fair.....Lady Diana Manners
Hugh Argyle.....Gerald Lawrence
Stephanie Dangerfield.....Alice Crawford
Walter Roderick.....Cecil Humphreys
King Charles II.....William Luff
Samuel Pepys.....Lennox Pawle
Catherine of Breganza.....Rosalie Heath
Nell Gwynn.....The Hon. Lois Sturt
Barbara Castlemaine....Elizabeth Beerbohm
Rosemary.....Flora Le Breton
Bulfinch ..... Victor McLaglan
Thomas Unwin.....Rudolph de Cordova
Duchess of Moreland.....Gertrude Sterroll
Humpty ..... Fred Wright
Lady Beatrice (as a child).....
.....Violet Virginia Blackton
Solomon Eagle.....Tom Heselwood

Story by J. Stuart Blackton.
Scenario by Felix Orman.
Directed by J. Stuart Blackton.
Photographed by William T. Crespinel.
Length, 7,730 Feet.

The Story

The story follows the fortunes of two individuals, a young lady admired by his royal majesty, King Charles II, but heavily in debt, and of her youthful lover, returned from adventures at sea and persecuted by a band of thieves and cutthroats for the vast estates and fortune he comes to claim. A continued series of incidents, too many to mention here, lead up to an exciting climax which takes place during the great fire of London in Charles II reign. The band of thieves is routed and the lover wins his lady fair.

Exploitation Angles: Follow the suggestions in the criticism.

"The Man Who Married His Own Wife"

Frank Mayo, Given a Strong Part in a Universal Productions, Energizes It With Fine Acting.

Reviewed by T. S. daPonte.

"The Man Who Married His Own Wife" gets the spectator's interest in the beginning with a gripping scene and the story is good enough to hold it throughout.

Particularly noteworthy though is the scene at sea in the first part of the production with a schooner plowing heavily through a rough ocean into which sheets of sleet are falling, while from another direction races a millionaire's yacht, also battered by the elements. The two boats crash in the night, both go down, and some extraordinary photography graphically illustrates the disaster amid the raging of the waves and the sombre sky.

Frank Mayo does well in what might be described as two distinct roles. In one he is the disfigured sea-captain, grown wealthy, but hideous by reason of the scars received in the wreck, and in the other his face is smooth and unlined, having been remedied by plastic surgery. Throughout he acts with a virility and yet a naturalness which gives his work a distinct reality.

Sylvia Breamer, as Elsie Haynes, gives a good account of herself in a part that requires a good deal of emotional acting and dramatic instinct. The remainder of the cast does substantial work toward making the entire production a success.

The Cast

Jasper Mardsen (John Morton)..Frank Mayo
Elsie Haynes.....Sylvia Breamer
Miss Muriel Blythe.....Marie Crisp
Judge Lawrence.....Howard Crampton
Freddie Needham.....Francis MacDonald
John Marsden.....Joe Girard

Adapted from Story by John Fleming Wilson and Mary Ashe Miller.
Scenario by George Hively.
Directed by Stuart Paton.
Photographed by Arthur Reeves.
Length, 4,313 Feet.

The Story

John Morton, a rough sea-captain, saves the life of Elsie Haynes, an heiress, in a storm at sea. The two are married when they reach port despite Morton's disfigured face, which was injured in rescuing the girl.

He grows enormously wealthy, but believing that his wife shuns him because of his ugliness and his uncouth manners he disappears, and she believes him dead. During his absence he has an operation performed on his face which brings it back to its natural contour, and he also acquires the "polish" of a man of the world. Then, returning to his wife, he finds she has always loved him, and has to battle against her memory of him as he was to gain her love again.

Exploitation Angles: Here is a wonderful exploitation chance. Hook in on the plastic surgery slant. Get your local physicians to discuss the matter in the paper and work for general interest, hooking in to the fact that most of the plastic surgery is done to beautify women, which is the real attraction in this appeal.

"Special Delivery"

Some of the reasons why a special delivery is always late are jovially explained in this Fox comedy, in which Al St. John is the messenger boy. The best of the fun lies in some stunts, which are not new but are entered into with such naivete by the star that they prove very successful. Hanging by a thread over skyscrapers is a habit of his in this subject, but instead of weakening, the suspense grows more terrific with each new stunt. Always there is an anti-climax relief whereby he reaches safety in the most casual sort of manner. The comedy is a good representative of Al St John's best work.—M. K.

"My Old Kentucky Home"

Heart-Interest Melodrama of Average Appeal Suggested by Well-Known Song of Same Title.

Reviewed by C. S. Sewell.

Pyramid Pictures, Inc., makes its bow as a producing company with "My Old Kentucky Home," distributed by American Releasing Corporation. While it is based on an original story by Anthony Paul Kelly it gets its name from Stephen Foster's immortal song of the same title.

The production is a melodrama dealing with an innocent young man who is railroaded to prison, and upon being freed and returning home, hides his shame from his mother and sweetheart. Opposed to him for the girl's love is a crook who holds this information constantly over the boy's head.

There is considerable heart interest in the production and several good humorous touches, and as a whole it should prove satisfactory for audiences who like this type of photoplay. The picture moves along at an easy tempo and never develops any great force; some of the scenes used to build up the atmosphere could be shortened to advantage. The most effective scenes are those showing the horse race which forms the climax of the story. This is well done, but at no time does the action really grip you. The action follows familiar lines and uses familiar types.

An excellent cast was selected by Director Smallwood. It is headed by Monte Blue, who, as usual, gives a good performance. Sigrid Holmquist is attractive and satisfactory playing opposite him, while Arthur Carew gives a good performance as the "heavy." The subordinate characters are protrayed by such capable actors as Frank Currier, Billy Quirk, Lucy Fox, Julia Swayne Gordon and Matthew Betz.

The Cast

Richard Goodloe.....Monte Blue
Mrs. Goodloe.....Julia Swayne Gordon
Col. Sanders.....Frank Currier
Virginia Sanders.....Sigrid Holmquist
Con Arnold.....Arthur Carew
Calamity Jane.....Lucy Fox
Steve McKenna.....Matthew Betz
Loney Smith.....Billy Quirk
Detective Monohan.....Patrick Harrington
Nitro Jim.....Tom Blake

Story by Anthony Paul Kelly.
Directed by Ray C. Smallwood.
Length, 7,382 Feet.

The Story

Richard Goodloe, a Kentucky boy, going to New York to make his fortune, is railroaded to Sing Sing for a crime he did not commit. After spending two years he finds it hard sledding on being released. A fellow convict gives him a letter to an ex-jockey and an ex-trainer. They help him and he returns home. En route he meets his old sweetheart on the train. He hides his disgrace from her and from his mother, but his rival knows his record and uses it as a club to keep him away from the girl. Goodloe sends for his friends to come and train his horse, "Dixie," for the Kentucky Derby; opposed to Dixie is Corsair, owned by the father of Goodloe's sweetheart. Dixie disappoints his trainers in the tryout and they get a scheme to ring in another horse. Arnold, Goodloe's rival, learns of this, and when Dixie wins, denounces Goodloe and tells of his disgrace. It develops that the real Dixie has won the race and that Arnold is the man who committed the crime for which Goodloe was jailed.

Program and Exploitation Catchlines:

Stirring Heart-Interest Drama Suggested by the Immortal Song, "My Old Kentucky Home."

Newest Reviews and Comments

"Across the Continent"

The Dramatization of an Automobile Makes an Amusing Comedy With Some Excitement—Paramount Realease.

Reviewed by Fritz Tidden.

In "Across the Continent," the theme of the superiority of a cheap American automobile over its more expensive competitors has received amusing treatment. And the author and director have sagaciously seen fit to inject an amount of excitement, which takes place during a free for all race across this spritually and literally dry country. The combination makes for a feature that should have a wide appeal, and it is based upon a popular subject.

Wallace Reid is scheduled as the star of the production, but it seems that the chief role is played by a Dent car, which is thinly disguised from a certain well-known real make of automobile. However, Theodore Roberts and Reid, as the father and son car makers, are not meant to represent the Henry and Edsel father and son builders of inexpensive and popular carryalls.

Reid is not called upon for much acting, but he will please his followers as the spirited and heroic driver of his father's laughed-at but proven-to-be-sturdy car. Theodore Roberts enacts another wowish old gentleman with his extreme ability, and his famous cigar again does yoeman's service. Mary MacLaren is attractive as the father's secretary, who becomes the fiancee of the son after he wins the race "Across the Continent." Walter Long gets as much as possible out of his nefarious villain role. The other members of the cast are adequate. The production has been expertly directed and the continuity is smooth. All in all a very good light entertainment.

The Cast

Jimmy Dent.....Wallace Reid
Louise Fowler.....Mary MacLaren
John Dent.....Theodore Roberts
Lorraine Tyler.....Betty Francisco
Dutton Tyler.....Walter Long
Scott Tyler.....Lucien Littlefield
Art Roget.....Jack Herbert
Irishman.....Guy Oliver
Tom Brice.....Sidney D'Albrook

Story and Scenario by Byron Morgan.
Directed by Philip E. Rosen.

The Story

The son of the "flivver" manufacturer despises the cheap car which carries the family name, Dent. He prefers the expensive car, to the very evident disgust of his father. When the order is issued that every Dent employee must drive a Dent car, the youth protests and is discharged. The discovery that his sweetheart's father has ditched a Dent car in a race, arouses his fighting spirit and he posts a big sum for a transcontinental race. He enters a fast car himself, but, discovering that the driver of the Dent is in league with the crooked manufacturer, he hops into the Dent seat with his mechanic and starts in a most exciting race. For a good part of the race the Dent car is miles behind, but rain and mountains soon eliminate most of the contestants and the villain is made to realize that his powerful machine and a well-laid piece of villainy cannot defeat the "flivver" if the driver has nerve, and at the end of the route a pretty girl to win as well as the race.

Exploitation Angles: Tell them that this is Wallace Reid driving a Ford and they will flock in to see if you are telling the truth. Then sail in and work the Ford agencies and accessories dealers to death to help you put it over. Offer a prize for the car with the greatest number of advertised accessories attached to present itself at your theatre at a specified time. This will be a new and really amusing contest.

"For the Defense"

Ethel Clayton in Murder Mystery Story of Average Appeal, Distributed by Paramount.

Reviewed by C. S. Sewell.

Mystery as to who really killed Dr. Kasimer, is the dominating element of "For the Defense," a Paramount picture starring Ethel Clayton, and for those who are willing to overlook incongruities in the story, it will prove a satisfactory attraction.

It is not one of this star's best pictures; she has frequently been provided with more congenial roles. The story has been handled in such a manner as to build up the action culminating in the coat room scene, and retain until the last the identity of the actual murderer by the device of fastening suspicion on a third party. There are several points that are not fully cleared up in the denouement.

The story lacks conviction and depends very largely on coincidence, as for example the presence of three different persons who for varied reasons were present in the doctor's office on the night of the murder, and the manner in which the girl learns of the murder and returns just as the trial is going on. The production is handsomely mounted and well photographed and the star has been provided with a competent supporting cast.

The Cast

Anne Woodstock.....Ethel Clayton
Christopher Armstrong.....Vernon Steel
Jennie Dunn.....Za Su Pitts
Dr. Kasimer.....Bertram Grassby
"Smith".....Mayme Kelso
Cousin Selma.....Mabel Van Buren

The Story

Anna Woodstock, a singer, loses her voice and goes to a hypnotist who succeeds in restoring it. Her fiance, the district attorney, learns of this, and knowing the shady character of the hypnotist, Dr. Kasimer, makes her promise to keep away from him. Piqued at her fiance's failure to keep a dinner appointment because of rush of business, Anna goes to the hypnotist to bid him goodbye before she sails for Europe. He hypnotizes her, intending to take her to South America. Several hours later she comes to and finds she has been brought home by a little waif she has befriended. Later, in Europe, she learns that the hypnotist has been murdered and the waif charged with the crime. She rushes back to New York, takes the crime on her own shoulders as a pin she was wearing was found in the dead man's hand. She is saved, however, by the confession of a third woman, the doctor's assistant, who murdered him in a fit of jealousy.

Program and Exploitation Catchlines:

Absorbing Mystery Story Revolving Around the Murder of a Hypnotist of Shady Reputation.

Ethel Clayton in a Story of Thrills and Mystery, Showing the Pitfalls Into Which a Thoughtless Woman May Fall.

Urban Movie Chats No. 13

Many different subjects are covered in this review, and spectators will find something interesting in each. What will probably carry a particular appeal for feminine "fans" are pictures which illustrate different angles of etiquette, such as the proper way to receive a guest, the way to be seated, the proper manner in which to arise from a chair and other incidentals which are the stamp of good breeding.

Particularly timely at the present moment of the coal strike, and the textile strike are pictures of Samuel Gompers, president of the American Federation of Labor, and captions containing some of his statements. There are also other films of diversified interest.—T. S. daP.

"In Self Defense"

Fine Acting and Compelling Theme in Drama Presented by George H. Hamilton.

Reviewed by Mary Kelly.

Especially interesting because it touches on the revolutionary condition in Russia without laying enough stress on it to be harrowing or morbid at any time, "In Self Defense" is different enough from the ordinary run of features to be striking. The foreign atmosphere registers because it actually is foreign and carries realism to a remarkable degree. Based upon a theme that because of its intense humanness will be universally appreciated, this production made by the Swedish Biograph Company should prove a decided success.

The individual performances are exceptionally fine. They have a breadth and sincerity that would lend dignity to any theme. A new star, Jenny Hasselquist, takes the foremost part, and promises to attract wide attention. She has much of the abandon and intensity of Nazimova, combined with a profound simplicity at times when this is most effective, that marks her as an artist. Her role calls for one vivid scene after another. The scene of the dance in the cafe is one of her best, but, by far the most compelling is the trial scene in which she meets the test of emotional skill, triumphantly. Lars Hanson is another true note, and Karin Swanstrom, as the girl's mother, realizes every mood of her exacting part.

Materially, the production is more sumptuous than this company's features frequently are. The cafe set is one of the most attractive. During this scene the work of subordinate members of the cast, all of whom are excellent types, is very effective. There are a number of impressive shots, none more so than the hordes of Bolshevist fugitives drifting across the snow.

The Cast

Sonia Makaroff.....Jenny Hasselquist
Prince Ivan Makaroff.....Carl Nisson
Princess Marie.....Karin Swanstrom
Gregory Turgenoff.....Lars Hanson
Peter Andreyeff.....Ivan Hedquist

Story, Scenario and Direction by Mauritz Stiller.

Length, 4,900 Feet.

The Story

The Princess Sonia aids Gregory Turgenoff in fleeing from the Bolshevists and he has a chance later to repay her by driving her parents and her to safety during a raid of the revolutionists. For this act his life is endangered and he leaves Russia. The Princess is pestered by the attentions of Andreyeff, a crooked financier, who is lending money to her father. Sonia does not know this but when she learns of it, gives Andreyeff many of her jewels to pay the debt and be rid of him. He is infatuated with her, however, and refuses to be repulsed, claiming that the jewels are inadequate to cancel the debt. She calls upon him one night and is about to kill him for threatening her, when he is shot. She is sentenced to trial, and Gregory pleas for her acquittal. He is successful, but their romance is not completed because of his banishment from the country. Sonia promises to wait for him.

Program and Exploitation Catchlines:

The Love Story of a Russian Princess and a Poor Law Student—the Thrills of the Bolshevist Revolution and the Experiences of the Girl Ending in a Sensational Murder Combine to Keep You Entertained.

Exploitation Angles: Play up the Bolshevist angle to the story and sell it as a departure from the usual thing. Sell it intensively and you will put it over in spite of the foreign origin or rather because of it.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus or reviews appeared. "R" refers to Reviews. "C" to Consensus of Reviews published in Trade Papers. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issue for April, June, August, October, December and February

AMERICAN RELEASING

Daring Danger (Cliff Smith).
Jan of the Big Snows (Curwood).
The Cradle Buster (Tuttle-Waller). 6 Reels.
Bluebeard, Jr. (Livingston Prod).
The Lying Truth (Marion Fairfax). 6 Reels.
Sisters (International). (R-763. April 15).
The Hidden Woman (Nanuet Prod).
My Old Kentucky Home (Pyramid Prod.) Seven Reels.
Man's Law and God's (Finis Fox Prod.) Six Reels.
The Three Buckaroos (Balshofer Prod.).
The Pillagers (Chaudet Prod.)
Destiny's Isle (W. P. S. Earle Prod.).

ARROW

Features

God's Country and the Law (Curwood Productions).
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3. (C-399. Mar. 25).
The Girl from Porcupine (Six Reels). R-712. Dec. 10. C-849. Dec. 17.
Dead or Alive (Jack Hoxie). C-1120. Dec. 31.
Ten Nights in a Barroom. R-312. Jan. 21.
The Splendid Lie (Grace Davison). R-863. Feb. 23.
Back to Yellow Jacket (R-200, March 11).
The Innocent Cheat (R-202, March 11).
Chain Lightning (R-202, March 11).
A Motion to Adjourn (R-202, March 11).

Serials

The Blue Fox (Anna Little). R-539.
Nan of the North (Anna Little). R-82. Mar. 4.

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

Marry the Poor Girl (C-170, March 11).
The Unfoldment.
Woman Wake Up (Florence Vidor). (R-401. Mar. 25).
Don't Doubt Your Wife (Leah Baird). (R-405. Mar. 25).
Lady Godiva.

HAROLD LLOYD COMEDIES

Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. C-705. Dec. 10.

PLAYGOERS' PICTURES

Reckless Chances (R-429, Jan. 28; C-170, March 11).
Across the Divide.
Tropical Love.
Father Tom. (R-403. March 25).
Hills of Missing Men (R-664. April 8).

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

Oh, Promise Me. (R-406. Mar. 25).
'Tis the Bull . (R-551. April 1.)
Fair Enough (R-661. April 8).
Cold Feet (R-762. April 15).

Torchy Comedies

Torchy Takes a Chance (R-115. Jan. 7).
Battling Torchy (R-429. Jan. 28).
Torchy and Orange Blossoms. (R-405. Mar. 25).
Torchy's Ghost (R-760. April 15).

Mermaid Comedies

Rolling Stones (R-1126. Dec. 31).
Step This Way (R-552. Feb. 4).
The Rainmaker.

Miscellaneous

Could Columbus Discover an American.
How to Get Thin. (R-403. Mar. 25).

Sketchografs

Seeing Greenwich Village.
What's the Limit?

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Many Art of Self-Defense.

Campbell Comedies

Monkey Shines (R-662. Feb. 11).
A Rag Doll Romance. (R-550. April 1.)

Toonerville Comedies

The Skipper's Last Resort (Two Reels).
The Skipper's Policy.

Wilderness Tales

Missing Men.
Night of Many Shadows (R-761. April 15).

World Wanderings

Let's Go—to the South Seas (One Reel).
People of Old Bruges. (R-402. Mar. 25).

FAMOUS PLAYERS-LASKY

January

Rent Free (Wallace Reid). R-116. Jan. 7. C-202. Jan. 14. 4,661 Ft.
Miss Lula Bett (Wm. De Mille, prod.), 5,904 Ft. R-1126. Dec. 21. C-108. Jan. 7.
Back Pay (Cosmopolitan prod.). 6,460 Ft. C-864. Feb. 23. C-75. Mar. 4.
A Prince There Was (Thomas Meighan). 5,533 Ft. R-587. C-705. Dec. 10.
The Lane That Had No Turning (Agnes Ayres). 4,892 Ft. R-318. Jan. 21. C-546. Feb. 4.
The Bride's Play (Cosmopolitan, Marion Davies). 6,476 Ft. R-321. Jan. 21.
The Last Payment (Pola Negri). R-431. Jan. 28. (C-656. Feb. 11.)
The Loves of Pharaoh. 7,352 Ft. (R-79. Mar. 4) (C-554. April 1.)

February

One Glorious Day (Will Rogers), 5,100 Feet. R-665, Feb. 11; C-748, Feb. 18.
Saturday Night (Cecil DeMille), 8,433 Feet. R-550, Feb. 4; C-656, Feb. 11.
The Law and the Woman (Betty Compson), 6,461 Feet. R-426, Jan. 28; C-546, Feb. 4.
Moran of the Lady Letty (Dorothy Dalton), 6,360 Feet. R-755, Feb. 18.
Boomerang Bill (Lionel Barrymore), 5,489 Feet. R-754, Feb. 18.
A Homespun Vamp (May McAvoy—Realart), 4,777 Feet. R-84, May 4; C-775, April 15.
Love's Boomerang (John S. Robertson Prod.), 5,618 Feet. R-201, March 11. (C-292. March 18.)
Her Own Money (Ethel Clayton), 4,981 Feet. R-82, March 4; C-170, March 11.
Midnight (Constance Binney—Realart), 4,651 Feet. R-201, March 11.
The Red Peacock (Pola Negri), 6,735 Feet. R-200, March 11.
A Game Chicken (Bebe Daniels—Realart). 4,748 Feet. (R-299. March 18.)

March

Travelin' On (William S. Hart), 6,267 Feet. (R-405. Mar. 25.) (C-544. April 1.)
Forever (Fitzmaurice), 7,236 Feet.
The Mistress of the World (Special—Chapter 1), 5,647 Feet. (R-298. Mar. 18.) (C-399. Mar. 25).
The World's Champion (Wallace Reid), 5,030 Feet. R-201, March 11. (C-292. Mar. 18.)
Her Husband's Trademark (Gloria Swanson). R-81, March 4; C-170, March 11.
Bobbed Hair (Wanda Hawley—Realart). (R-550. April 15). 4,395 Feet.
Fool's Paradise (Cecil DeMille). R-982, Dec. 24; C-1120, Dec. 31.
The Mistress of the World (Special—Chapter 2), 5,275 Feet.
The Mistress of the World (Chapter 3), 5,061 Feet.
The Heart Specialist (Mary Miles Minter—Realart). (R-554. April 1.) (C-755. April 15.) (4,768 Feet.)
The Mistress of the World (Chapter 4), 3,825 Feet.
Bought and Paid For (Agnes Ayres). R-400. Mar. 25. (C-544. April 1.)
Beauty's Worth (Marion Davis—Cosmopolitan Prod.). (R-662. April 8.) (6,751 Feet.)

April 6

The Green Temptation (Betty Compson). (R-548, Apr. 1), (C-656, Apr. 8), 6,165 Feet.
Through a Glass Window (May McAvoy-Realart), 4,490 Feet.
Find the Woman (Cosmopolitan), 5,144 Feet (R-761, Apr. 15).
The Cradle (Ethel Clayton), 4,698 Feet (R-404, Mar. 25), (C-656, Apr. 8).
The Sleep Walker (Constance Binney-Realart), 4,530 Feet.
Bought and Paid for (DeMille Prod.), 5,601 Feet (R-400, Mar. 25), (C-544, Apr. 1).
The Devil's Pawn (Pola Negri), 4,712 Feet.
The Crimson Challenge (Dorothy Dalton), 4,942 Feet.
The Truthful Liar (Wanda Hawley-Realart), 5,243 Feet.
The Spanish Jade (J. S. Robertson Prod.).
Is Matrimony a Failure (Cruze All Star), 5,612 Feet.
The Good Provider (Cosmopolitan Prod.).

BURTON HOLMES
(One Reel Each)

Seeing San Marino.
Watching the Wayands (R-1128. Dec. 31).
In Old Granada (R-425. Jan. 28).
A Fairy Foreland (R-320. Jan. 21).
Stamboul (R-427. Jan. 28.
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains Magazine Subjects and Cartoon).

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidi of the Alps (Prizma).

MONTE BANKS COMEDIES

Fresh Air. R-811.
Cleaned and Dry. R-219.

JOE ROCK COMEDIES

Pot Roast (One Reel).
The Whirlwind.
Help Yourself.

HALLROOM COMEDIES
(Two Reels)

Nobody's Baby.
From Soup to Nuts.
Beware of Blondes.

SERIAL

Miracles of the Jungle.

CHESTER COMEDIES

Birthday Guests and Jungle Pests.
Snooky's Home Run.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

FIRST NATIONAL

Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart). R-420. Jan. 28.
Her Social Value (Catherine MacDonald). R-426. Jan. 28.
My Lady Friends (Mr. and Mrs. Carter De Haven).
Alf's Button (Special). (R-81. Mar. 4.)
Polly of the Follies (Constance Talmadge). (R-864. Feb. 25.) (C-292. Mar. 18.)
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald). (R-761. April 15.)
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald). (R-664. Feb. 11.) (C-399. Mar. 25).
The Song of Life (Stahl Production). (R-865. Feb. 25.) (C-75. Mar. 4.)
Kindred of the Dust (Walsh Production). (R-661. Feb. 11).
The Rosary (Selig-Rork). (R-82. Mar. 4.) (C-656. April 8.)
The Barnstormer (Charles Ray). (R-551. April 1.)
Red Hot Romance (Emerson-Loos). C-748. Feb. 18.
Penrod (Wesley Barry). 8,037 Ft. (R-862. Feb. 25; C-170. Mar. 11). (C-399. Mar. 25).
The Cave Girl (R-84. Mar. 4.)
Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
She Sea Lion (Bosworth). R-317. Jan. 21. (C-656. Feb. 11.)
Shattered Idols (R-199, March 11).
Cops (Two Reels—Buster Keaton). R-198, March 11.
Smilin' Through (Norma Talmadge). (R-296. Mar. 18). (C-399. Mar. 25).
A Question of Honor (Anita Stewart). (R-401. Mar. 25). (C-544. April 1.)
The Seventh Day (Richard Barthelmess). (R-400. Mar. 25).
Not Guilty. (R-552. April 1.)
Fair Lady. (Rex Beach Prod.) R-554. April 1.)
Gas, Oil, Water (Charles Ray).
The Infidel (Katherine MacDonald).
Kindred of the Dust (Walsh Prod.)

COMEDIES

A Dog's Life (Chaplin Reissue).
The Duck Hunter (Sennett—Two Reels).
Sunnyside (Chaplin Reissue).
On Patrol (Sennett—Two Reels).
Pay Day (Chaplin—Two Reels). (R-759. April 15.)
Shoulder Arms (Chaplin Reissue).
Step Forward (Turpin).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

THOMAS H. INCE PRODUCTIONS

Hail the Woman (R-203. Jan. 14), (C-812. Jan. 21.)

ALLAN DWAN PRODUCTIONS

A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS

The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS

Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.
Be Reasonable (R-426. Jan. 28).
Bright Eyes (R-427. Jan. 28).

FOX FILM CORP.

SPECIAL

A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 82,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-272.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail. R-555. Feb. 4.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.
Monte Cristo (Eight Reels.) (R-548. April 1.)
Arabian Love (R-761. Apr. 15).

WILLIAM FARNUM

A Stage Romance. 6,416 Ft. (R-865. Feb. 25) (C-75. Mar. 4.)
Shackles of Gold.

PEARL WHITE

Any Wife. (R-753. Feb. 18.) (C-755. April 15.)
Broadway Peacock. 4,380 Ft. (R-863. Feb. 25.)
Without Fear.

TOM MIX

Sky High (R-1126. Dec. 31. C-108. Jan. 7.)
Chasing the Moon. (R-754. Feb. 18.) 5,092 Ft. (C-858. Feb. 25.)
Up an Going (R-662. April 8.) (C-755. April 15.)
The Fighting Streak.

DUSTIN FARNUM

The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.
Iron to Gold. (R-298. Mar. 18.) (C-544. April 1.)

BUCK JONES

Bar Nothing. 4,311 Ft. R-809.
Riding with Death. R-456. Nov. 26. C-531. Dec. 3.
Pardon My Nerve (R-80. Mar. 4.) (C-292. Mar. 18.)
Western Speed.

WILLIAM RUSSELL.

Desert Blossoms. (R-116. Jan. 7. C-202. Jan. 14.)
The Strength of the Pines (R-551, Feb. 4; C-170, March 11).
Money to Burn.

SHIRLEY MASON

Jackie (R-1128. Dec. 31. C-202. Jan. 14).
Little Miss Smiles (R-428. Jan. 28) (C-656. Feb. 11).
The Ragged Heiress. (R-402. Mar. 25.) C-544. April 1.)

TWENTIETH CENTURY BRAND

Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31.)
Winning with Wits (Barbara Bedford). R-318. Jan. 21.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11) (C-748. Feb. 18.)
Extra! Extra! (Walker Murphy). (R-83. Mar. 4.)
Elope If You Must.(Eileen Percy.) (R-550. April 1.) (C-775. April 15.)

CLYDE COOK
(Two Reels Each)

The Toreador. R-446.
The Chauffeur. R-115. Jan. 7.
Hot Dog.

AL ST. JOHN SERIES
(Two Reels Each)

Straight from the Farm.
The Studio Rube (R-199, March 11).

MUTT AND JEFF CARTOONS
(One Reel Each)

Too Much Sap.
The Phony Focus.
The Crystal Gazer.
Stuck in the Mud.
Too Much Sap.

SUNSHINE COMEDIES
(Two Reels Each)

Hold the Line. R-553. Feb. 4.
Please Be Careful (R-662. Feb. 11).
School Days (R-663. Feb. 11).
West Is West(. (R-402. Mar. 25).
Laughing Gas. (R-405. Mar. 25).
The Barnstormers. (R-550. April 1.)

LUPINO LANE

The Broker (Two Reels).

GOLDWYN

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24.)
Invisible Power (6,613 Ft.) R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiman). 5,509 Ft. R-553. Feb. 4. (C-656. Feb. 11.)
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17.)
The Man from Lost River (Katherine N. Burt). 5,693 Ft. R-429. Jan. 28. (C-656. Feb. 11.)
A Poor Relation (Will Rogers). 4,669 Ft. (R-762. April 15.)
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,620 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4. (C-293. Mar. 18).
The Glorious Fool (5,392 Feet). R-198, March 11. (C-656. April 8.)
Man With Two Mothers. (R-549. April 1.)
His Back Against the Wall. 4,680 Ft.
Watch Your Step.
The Wallflower. 5,228 Ft.
The Night Rose. R-660. Feb. 11.
Come On Over (Rupert Hughes Prod.). (R-401. Mar. 25.) C-544. April 1.)
All's Fair in Love. (R-764. April 15.)

SPORT REVIEW

Stamina.
In the Pink.
Drawing Cards.

W·W·HODKINSON

WINNIPEG PRODUCTIONS

Cameron of the Royal Mounted. R-321. Jan. 21. C-546. Feb. 4.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-484; C-603.
The Mysterious Rider. R-1075; C-47.

IRVIN V. WILLAT PRODUCTIONS

Fifty Candles (R-980. Dec. 24. C-202. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS

The Other Woman (Six Reels). R; Vol. 48, P-627; C-R, P-705.

HUGO BALLIN

Jane Eyre. R-948; C-47.
Other Women's Clothes. (R-405. Mar. 25).

RENCO FILM CORPORATION

At the Sign of the Jack O'Lantern (R-426. Jan. 28) (C-656. Feb. 11).

TRIART PRODUCTIONS

The Bashful Suitor (R-1127. Dec. 31).
The Young Painter (R-198, March 11).
Hope (Mary Astor).

DIAL FILM CORPORATION

The Light in the Clearing. 7,000 Ft. (C-716. Dec. 10. C-849. Dec. 17.)

HOL-TRE PRODUCTIONS

French Heels (Iren Castle), (R-554, Feb. 4), (C-656, Feb. 11).
No Trespassing (Irene Castle).

M. M. STEARNS PRODUCTIONS

Free Air (All Star), (R-663, Apr. 8).

B. B. HAMPTON PRODUCTIONS

Heart's Haven (Adams-McKim).
The Grey Dawn (Adams-McKim).

METRO

(Six Reels Each)

The Match Breaker (Viola Dana). R-93; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-586. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31.
Glass Houses (Viola Dana). R-864. Feb. 25. (C-292. Mar. 18).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.
Kisses (Alice Lake). (R-402. Mar. 25).
Seeing's Believing. (R-554. April 1.)
Hate (Alice Lake).
The Five Dollar Baby (Viola Dana).

NAZIMOVA PRODUCTIONS

Camille. R-446; C-539.

S-L PRODUCTIONS

The Hunch (Gareth Hughes—Six Reels). R-994; C-1023.

Note—Refer to page 93 for explanation of reference marks

CURRENT FILM RELEASE DATES

Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. C-849. Dec. 17.
I Can Explain. (C-544. April 1.)
Don't Write Letters (Gareth Hughes).

REX INGRAM PRODUCTIONS

The Conquering Power (R-339; C-493).
Turn to the Right (R-322, Jan. 21; C-748, Feb. 18).
The Prisoner of Zenda.

TIFFANY PRODUCTIONS

Peacock Alley (Mae Murray). R-714, Dec. 3; C-849, Dec. 17.
Fascination (Mae Murray).

WM. DESMOND PROD.

Fightin' Mad (Six Reels).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-Half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland is star of "The White Eagle." Charles Hutchison is star of "Go Get 'Em Hutch" Serial.

The Power Within (W. H. Tooker). R-322, Jan. 21; C-75, March 4.

Week of March 19

No. 12 of White Eagle (Win or Lose).
High Tide (One-Reel Roack Comedy). (A-406. Mar. 25).
The Farmer and the Ostrich (2/3 Reel—Cartoon Fable). (R-406. Mar. 25).
Hey There (One-Reel Lloyd Reissue).
Loaded Dice (Three-Reel Playlet—Reissue). (R-404. Mar. 25).

Week of March 26

No. 13 of White Eagle (The Clash of the Clans).
Hot Off the Press (Pollard, One-Reel Comedy). (R-402. Mar. 25).
Hit Him Again (Lloyd Reissue).
Isle of Zorda (French Film). Nine Reels. (R-300. Mar. 18.)
The Angel Factory (Three-Reel Playlet—Reissue). (R-406. Mar. 25).

Releases for Week of April 2

No. 14 of White Eagle (The Pivoted Rock).
The Anvil Chorus (Pollard One-Reel Comedy).
The Lion and the Mouse (2/3 Reel Cartoon Fable).
The Mark of Cain (Irene Castle—Three-Reel Reissue.) (R-553. April 1.)
Beat It (Lloyd One-Reel Reissue.) R-552. April 1.)
The Ballad of Fisher's Boarding House (One-Reel Drama). (R-554. April 1.)
The Opossum (One-Reel Bob and Bill Series).

Releases for Week of April 9

No. 15 of the White Feather (The Golden Pool).
No. 1 of Go Get 'Em Hutch (Chained to the Anchor).
Jump Your Job (Pollard—One-Reel Comedy).
The Rich Cat and the Poor Cat (2/3 Reel Cartoon Fable). (R-766. April 15.)
Next Aisle Over (Lloyd—One-Reel Reissue).
Shadows and Sunshine (Three-Reel Playlet Reissue—Baby Marie Osborne). (C-660. April 8.)

Releases for Week of April 16

No. 2 of Go Get 'Em Hutch (The Falling Wall).
Stand Pat (Parrott—One-Reel Comedy).
The Wolf in Sheep's Clothing (2/3 Reel Cartoon)
An Ozark Romance (Lloyd—One-Reel Reissue).
More Trouble (Pathe Playlet—Three-Reel Reissue). (R-763. April 15.)

Releases for Week of April 23

No. 3 of Go Get 'Em Hutch (The Runaway Car).
Full o' Pep (Pollard—One-real Comedy).
The Wicked Cat (2/3 Reel Cartoon Fable).
Bride and Gloom (Lloyd Reissue—1 Reel).
The Mysterious Client (Thre-Reel Reissued Playlet).

PIONEER FILM CORP.

Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark). R-552, Feb. 4.
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels). (R-663. April 8.)
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield).
The Greater Profit (Edith Storey). R-115; C-695.
Beyond the Crossroads (Ora Carew). (R-662. April 8.)

R-C-PICTURES

The Sting of the Lash (Pauline Frederick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Prod.—Six Parts). R-115, Jan. 7; C-202, Jan. 14.
A Wife's Awakening (Gasiner Prod.—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Prod.—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession (R-218; C-397, Nov. 26).
The Lure of Jade (Pauline Frederick). R-335; C-397, Nov. 26. (Six Reels).
Silent Years (Six Reels). R-586, Dec. 3; C-705, Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Prod.—Six Reels). R-981, Dec. 24; C-1120, Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127, Dec. 31; C-202, Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319, Jan. 21.
The Call of Home (R-428, Jan. 28; C-858, Feb. 25).
Why Men Forget (R-553, Feb. 4; C-748, Feb. 18).
Two Kinds of Women (R-660, Feb. 11; C-748, Feb. 18).
Billy Jim (Fred Stone). R-663, Feb. 11; C-858, Feb. 25.
Beyond the Rainbow (All-Star). R-84, March 4; C-170, March 11.
Boy Crazy (Doris May). R-199, March 11. (C-292. Mar. 18).
The Vermilion Pencil (Sessue Hayakawa). (R-299. Mar. 18). (C-544. April 1.)
The Bigamist. (R-661. April 8.) (C-775. April 15.)
Queen o' the Turf.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

The Way of a Maid.
Why Announce Your Marriage? (R-430, Jan. 28; C-748, Feb. 18).
Reckless Youth. (R-760. April 15.) (R-760. April 15.)

EUGENE O'BRIEN STAR SERIES

Clay Dollars (R-555, Feb. 4; C-656, Feb. 11).
Chivalrous Charles (R-1127, Dec. 31).
The Prophet's Paradise. (R-297. Mar. 18.)

OWEN MOORE STAR SERIES

The Chicken in the Case (L-5,261 Feet). R; Vol. 48, P-728.
A Divorce of Convenience (R-639; C-168).

CONWAY TEARLE STAR SERIES

The Man of Stone (R-457, Nov. 26; C-849, Dec. 17).
Shadows of the Sea (R-205, Jan. 14; C-656, Feb. 11).
A Wide Open Town. (R-297. Mar. 18). (C-399. Mar. 25).

SPECIAL PRODUCTIONS

Conceit (All-Star). R-856, Dec. 17; C-1120, Dec. 31.
A Man's Home (All-Star). R-649; C-759.
The Greatest Love (Vera Gordon).

REPUBLIC

The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS

Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

UNITED ARTISTS

The Iron Trail (Rex Beach Prod.). C-397, Nov. 26.
Dream Street (D. W. Griffith Prod.). Vol. 49; R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.) 6,000 Feet. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-168.
Little Lord Fauntleroy (Mary Pickford), 9,984 Feet. R-573; C-649.
The Ruling Passion (R-554, Feb. 4; C-748, Feb. 18).
The Doll's House (Nazimova) 5,500 Feet. R-863, Feb. 25; C-75, March 4.

UNIVERSAL

JEWELS

The Fox (Harry Carey). R-590, Dec. 3; C-705, Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers). R-425, Jan. 28; C-546, Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316, Jan. 21; C-546, Feb. 4.
Man to Man (Harry Carey). R-664, Feb. 11; C-748, Feb. 18.
Wild Honey (Priscilla Dean). R-200, March 11. (C-292. Mar. 18).

JEWEL COMEDIES

Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
The Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS

Across the Deadline (Frank Mayo). R-204. Jan. 14.
Don't Get Personal (Marie Prevost). R-206. Jan. 14; C-546, Feb. 4.
The Scrapper (Herbert Rawlinson). R-481. Jan. 28; C-748, Feb. 18.
Headin' West (Hoot Gibson). R-554, Feb. 4; C-656, Feb. 11.
The Golden Gallows (Miss Du Pont). R-753. Feb. 18; C-858, Feb. 25.
Tracked to Earth (Frank Mayo). R-863, Feb. 25. (4,477 Feet). C-170, March 11.
The Wise Kid (Gladys Walton). R-80, March 4; C-75, March 4; C-170, March 11.
Dangerous Little Demon (Marie Prevost) 4,751 Feet. (R-300. Mar. 18). (C-399. Mar. 25).
The Bear Cat (Hoot Gibson). (R-664. April 8.)
The Man Under Cover (Herbert Rawlinson). (R-760, Apr. 15).

SERIALS

Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).
With Stanley in Africa (George Walsh and Louise Lorraine). R-662, Feb. 11.
The Adventures of Robinson Crusoe (Harry Myers). (R-552. April 1.) (C-656. April 8.)

WESTERN DRAMAS
(Two Reels Each)

The Trail of the Wolf (Laura LaPlante).
The Girl of the West (Laura LaPlante).
The Call of Courage (Laura LaPlante).
The White Messenger.
A Treacherous Rival (Laura LaPlante).
The Verdict.

CENTURY COMEDIES
(Two Reels Each)

A One-Horse Town (Harry Sweet).
Peggy Behave (Baby Peggy).
Mutts (Brownie).
Two of a Kind (Harry Sweet).
The Rubberneck.
A Dark Horse (Sally, a Horse).
The Sleepyhead.

STAR COMEDIES
(One Reel Each)

A Movie Mix-up.
His Inheritance Taxi.
Beware.
A Gold Insect.
The Minute Man.

SERIES

The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS

The Heart of Maryland (R; Vol. 49, P-629; C-R, 823).
The Son of Wallingford (R-943; C-47).
The Flower of the North (R-427, Jan. 28; C-656, Feb. 11).
The Little Minister (R-1129, Dec. 31; C-202. Jan. 14).
The Prodigal Judge (R-661, Feb. 11; C-75. March 4).
The Sheik's Wife. (R-296. Mar. 18). (C-399. Mar. 25).
Too Much Business (C-660. April 8).
Gypsy Passion (French Prod.). (R-663. April 8.)

ALICE JOYCE

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH

Single Track.
Island Wives. (R-551. April 1.)

EARLE WILLIAMS

It Can Be Done.
Lucky Carson (R-318, Jan. 21; C-748, Feb. 18)
The Man from Downing Street (R-661. April 1).

ANTONIO MORENO PRODUCTIONS

Three Sevens (R; Vol. 49, P-991; C-49).
The Secret of the Hills (R-85. Mar. 4.) (R-544. April 1.)
A Guilty Conscience.

Note—Refer to page 93 for explanation of reference marks

CURRENT FILM RELEASE DATES

ALICE CALHOUN'S PRODUCTIONS
The Rainbow (R-555, Feb. 4).
The Matrimonial Web (R-2220; C-289).

WILLIAM DUNCAN
No Defense (R-425, Jan. 28; C-546, Feb. 4).
The Silent Vow (R-760, April 15).

LARRY SEMON COMEDIES
The Sawmill. (R-297. Mar. 18.)
The Show Shop (R-663, Feb. 11).

JIMMY AUBREY COMEDIES
The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

SERIAL
Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

Post Nature Picture (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. 6,141 Ft.)
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.)
White Hands (Hobart Bosworth). 5,654 Ft. R-663. Feb. 11. C-748. Feb. 18.
Bear, Boy and Dog (2,053 Ft.).
Puppy Days (959 Ft.).
Robinson Crusoe Hours (966 Ft.).

Entertainment Series
The Fire Bride—Mar. 15. (R-404. Mar. 25).
The Madness of Love.
Phil Kennedy.
The Blonde Vampire.
Foolish Monte Carlo.
The Bootleggers (R-764, April 15).
The Love Nest.
Don't Blame Your Children.
Mrs. Dane's Confession.
The Blue Mountain Mystery.
Rime 'Em Cowboy.

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln, Star).

ALEXANDER FILM CORP.
Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ARTCLASS PICTURES
After Six Days. (R-553. April 1.)

ASSOCIATED PHOTOPLAYS
Too Much Married (Mary Anderson). (R-755. Feb. 18).
The Ghost City (Helen Holmes). (R-754. Feb. 18; C-170, March 11).

AYWON FILM CORP.
Western Firebrands (Big Boy Williams).
Across the Border (Big Boy Williams). (R-550. April 1.) (C-656. April 8.)
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage).
Hair Trigger Casey (Frank Borzage).

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211. (C-399. Mar. 25).

CLARK-CORNELIUS
Diamond Carlisle (R-430. Jan. 28).
Whispering Woman (R-436. Jan. 28).
Living Lies. R-322. Jan. 21.

EQUITY PICTURES
Heed' ss Moth (Audrey Munson). R-748.
Where Is My Wandering Boy Tonight? R-550. Feb. 4. C-858. Feb. 25.
What No Man Knows (Clara Kimball Young). R-1077. C-108. Jan. 7.
The Worldly Madonna (Clara K. Young). (R-763, April 15.)

EAST COAST PRODUCTIONS
Ashes. (R-551. April 1.)
Any Night.
The Greater Duty.

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).
The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. R-427. Jan. 28.

C. B. C.
Captivating Mary Carstairs.
Star Ranch Westerns (Two reels, bi-monthly).
The Heart of the North (Roy Stewart). R-208; C-649.
Life's Greatest Question.
Sunset Comedies (Series of 26 featuring Billy West, Two Reels Each.)

DI LORENZO, INC.
Blaze Away (Big Boy William). (R-406. Mar. 25).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). R-1128. Dec. 31.
Taking Chances (Dick Talmadge). R-756. Feb. 18.

HOWELL SALES CO.
Intrigue (Pola Negri). (R-298. Mar. 18.)

G. H. HAMILTON
Give Me My Son (R-83, March 4; C-170, March 11).
In Self Defense.
When Knights Were Bold.

J. W. FILM CORP.
Road to Arcady. R-1129. Dec. 31.
Should a Wife Work? R-665. Feb. 11.

HOUDINI
The Man from Beyond (Houdini). (R-759, April 15.)

L. & H. ENTERPRISES
Daughter of the Night. R-114. Jan. 7.

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).
Determination (R-319. Jan. 21) (C-656. April 8).
Flesh and Spirit. (R-762, April 15.)

McGOVERN AND EGLER
(Shorty Hamilton—Two-Reelers)
Pep.
Let-Er-Go Gallagher.
Pony Boy.
Grit.

PACIFIC FILM COMPANY
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).
The Girl from Rocky Point. R-81. Mar. 4.
The Able-Minded Lady (R-199, March 11).
The Forest King. (R-406. Mar. 25).

EDDIE POLO
Cap'n Kidd (Serial). (R-553. April 1.)

PRODUCERS' SECURITY
Cissy Fitgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov. 26.
Welcome to Our City.
Trail of the Law.
The Man Who Paid. (R-404, Mar. 25; C-755, April 15.)
Irving Cummings Series (Two Reels).
Welcome to Our City (Maclyn Arbuckle). R-756. Feb. 18.

RIALTO PRODUCTIONS
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Power of the Borgias.
False Brands. (R-297. Mar. 18).
Arrest Norma McGregor.
Wolf Pack. (R-763, April 15.)
Judgment.

RUSSELL CLARK
The Man Worth While (Romaine Fielding), 5,164 Ft.
The Love Slave (Lucy Dorraine), 5,496 Ft.
The Offenders (Margery Wilson).
Insinuation (Margery Wilson).

RUSSELL PRODUCTIONS
Shadows of Conscience (Russell Simpson). 7 Reels. R-1075; C-47.

SECOND NATIONAL
David and Jonathan. R-661. Feb. 11.
Her Story. R-85. Mar. 4.

SWEDISH BIOGRAPH
Sir Arnes' Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TRUART FILM CORP.
Jungle Belles of Borneo.
An Arctic Hike on the Great Aletsch Glacier.
A Wedding Feast Among the Borneo Dyaks.
Perilous Ascent of the Zinal-Rothern.
Pelican Island.

WESTERN PICTURES' EXPLOITATION
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14. C-656. Feb. 11.
Blue Blazes (Lester Cuneo). R-320. Jan. 21.
Hell Hounds of the West (Dick Hatton). R-549. April 1.)
The Masked Avenger (Lester Cuneo). (R-664. April 8.)

SACRED FILMS, INC.
Cain and Abel.
Noah's Ark.
The Deluge.
Abraham and Sarah (R-198, March 11).
Abraham and Lot.
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes). R-865, Feb.

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry). R-856. Dec. 17. C-976. Dec. 24.
Ashamed of Parents. R-1128. Dec. 31.
A Dangerous Adventure (Serial). R-300. Mar. 18.)
Your Best Friend (Vera Gordon.) (R-552. April 1.)
F. O. B. Africa. (R-553. April 1.)

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN RELEASING CO.
Cardigan (R-85, March 5; C-170, March 11).

HENRY BALLMAR
Once Upon a Time. R-207. Jan. 14.

M. J. BURNSIDE
Yankee Doodle, Jr. (R-299. Mar. 18.)

D. W. GRIFFITH
Orphans of the Storm. R-1125. Dec. 31. C-312. Jan. 21.

KINETO COMPANY OF AMERICA
(Through W. W. Hodkinson Exchanges)
The Four Seasons (Four Reels) (Nature Classic).
The Great Authors Series (Twelve Single Reel Subjects Dealing with American Authors).
Official Urban Movie Chats of Motion Picture Theatre Owners of America (One Reel Each Week).
(Through State Right Exchanges)
Kineto Reviews (Single Reels, One Subject to Each, Released Weekly).

WARREN A. NEWCOMBE
The Enchanted City (One Reel). R-758. Feb. 18.

PRIMEX PICTURES CORP.
The Lonely Trail (Five Reels).
Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

PRIZMA
Magic Gems.
Away Dull Care.
Seeing the Unseen.
Nippon.

Note—Refer to page 93 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Many Problems in One

The Central Amusement Company, F. O. Buchannan, manager, Bristol, Va.-Tenn., wants advice, as follows:

Have a house seating 350, in which have been using A. C. It is my intention to install a 50 ampere Westinghouse rectifier. Projection distance is 100 feet. Expect to use a 7-inch E. F. projection lens. Screen is a genuine mirror screen. Question is what condensers should I buy, and how far apart should they be spaced. Will the Gundlach be large enough in diameter, working under these conditions?

Do you think 50 amperes will be too much, or would you advise me to install a dial switch on rectifier and reduce amperage? If I did this would it mean a saving in current? What we want is the best possible lens combination under the working conditions. A Gundlach is about as high as I can afford to go in price. Figure on getting Paramount condensers.

A Thirteen Foot Picture

Your 7-inch E. F. projection lens will give you approximately a 13-foot picture at 100 feet, and will probably have about a 5 inch working distance. Whether 50 amperes would be too much would depend somewhat upon what type of surface your mirror screen has. If it is a "Satin Finish," which is a screen designed to work in a narrow house, then 50 amperes D. C. will give you a very brilliant picture, PROVIDED you have your crater at an efficient angle with your face of the collector lens, and PROVIDED you have your lens system intelligently selected and adjusted.

Possibilities for light loss or waste are so many and so very great that it is difficult to give advice. Often I tell a man what to do. He kicks that the advice did not work out, and after much trouble I find that he is working unintelligently in other directions.

Forty amperes with a 55 degree crater angle will deliver more light to the spot than will 50 with a less efficient angle. A spot of 1½ inch diameter puts very much more light through the aperture than does a spot two inches in diameter, and delivers to the projection lens an astonishingly greater amount of the total light falling upon the spot.

This will be made very clear in the new handbook. Then, too, if you are getting all the light possible through the aperture, but the projection lens is picking up only a part of it, there again is waste. So you see, such things depend upon so many elements that I often hesitate to give advice unless I have reason to believe that the inquirer knows his businss as a projectionist very thoroughly.

My advice may in itself be perfectly good, but if he kills it by unintelligent work in another direction HE INVARIABLY BLAMES ME!

Not An Insinuation

This, Friend Buchannan, is NOT an insinuation that I believe you do not know your business. Not at all. It is merely a general discussion of the difficulty of giving advice where the results depend upon so many equations.

In the sketch I have laid out your system roughly—not accurately, but roughly, mind you. It is pretty nearly right, however.

Assuming 50 amperes, you will need a 6½ collector lens and a 7½ converging lens, with about 17 inches from center of condenser combination to aperture.

I have assumed a five inch working distance for the projection lens, which may or may not be right, but should be nearly so.

In the drawing I allowed 17 inches from face of condenser to aperture. It should have been about 16, the 17 being from center of combination. The result shows a 2¼ inch diameter lens picking up the entire beam, which it would not quite do as the correct distance is, as I said, 16 inches.

I do not remember the exact free diameter of the No. 2 Gundlach projection lens, but the tube is 2 29/32 inches in diameter, so I think you will be all right, so far as ability of lens to pick up nearly the entire light beam be concerned.

Condenser lenses should ALWAYS be placed just as close together as you can get them without actually touching each other. One sixteenth of an inch apart at point of closest contact is about right.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

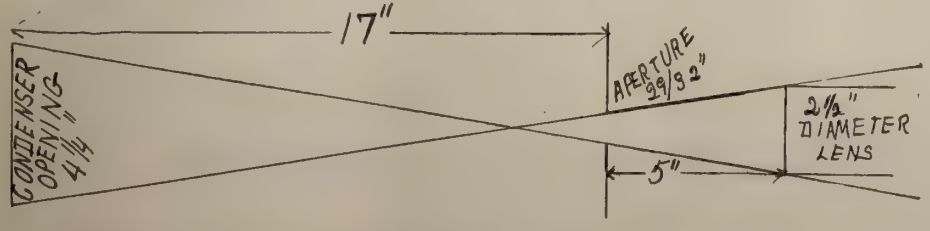
Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.



SKETCH OF MR. BUCHANNAN'S SYSTEM

This is merely a rough diagram to illustrate the principles involved

By all means have a dial switch on rectifier. Reducing amperage saves current, yes. Try out the 50 amperes and use your own judgment as to reducing, remembering that a dim picture won't increase box office receipts, though, of course, a too-bright one is not desirable. Use common sense and judgment, asking your patrons' opinions on such things.

Progressive Union

Charles Purcell, secretary Local Union 303, International Association of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada (Phew—some considerable name) writes, under seal of the union, as follows:

Wrote you March 15 ordering twenty handbooks for the members of this local, inclosing twenty dollars as deposit. To date have received no acknowledgement of same and am not sure you received the letter. Will you kindly let us know as soon as possible. Doubtless you are very busy on the new book and that fact is responsible for the delay. Best wishes from us all.

That is what I call progressiveness. There cannot be many more than twenty members in the local. In fact, I believe the order is for every member of the local, and the prompt action in ordering a book for its members, even before the book is out, proves that the local is, as a whole, progressive.

The action might well be emulated by many larger locals, nor is it a far fetched conclusion to say that a local has the more right to demand that its members own a book of this sort, the worth of which has been amply proven by years of test.

I say this because a local surely has the moral right to demand that its members equip themselves with such things as will help enable them to give service creditable to the organization which seeks constantly to raise the wages of its members.

As to the letter, its receipt has been acknowledged by the book department of the MOVING PICTURE WORLD. I have nothing to do with such matters. The local has been informed that there will be a discount for books ordered by the local in such manner. And that will hold good for other locals as well.

Handbook Bulletin

April 20.—I finished everything in connection with the new handbook. The last thing was the indexing and preparing and arranging the list of questions.

I have prepared almost eight hundred and fifty (850) questions, which will appear under appropriate headings, in the back of the book, the page on which the answer will be found being indicated at the end of each question.

This will be an immensely popular feature of the new book and one which will render it doubly valuable in that it enables the student to study intelligently.

Questions pertaining to each subject are grouped under appropriate headings, as for instance, all questions having to do with motor generations appear under that general heading. There will probably be twenty-five pages of questions.

The price of the book is finally fixed at six dollars. Better get your order in NOW unless you want it delayed, for a large number of orders are already in and more coming rapidly.

I do hope the book will please you, for I've

worked hard enough! It will fall just a bit under 1,000 pages, I think.

They expect to begin distribution about June 1.

What Is a Man to Do?

Claude O. Combs, chief projectionist, Charleston Theatre Company, Charleston, Ills., writes:

I derive great benefit from our department, as well as from the handbook and the lens charts. But I am a bit "stumped" nevertheless. Here is the dope: Two Simplex, Type "S" lamphouses. Projection distance 97 feet, with a 12-foot picture. Working distance of projection lens 5.5 inches. Distance center of condenser combination to film 20 inches. Crater to face of collector lens 3.25 inches. Meniscus bi-convex condenser. Extralite shutter. Projection lens diameter 1 15/16 inches. Current, 45 amperes, alternating through Ft. Wayne Compensarc (A. C. to A. C. evidently. F. H. R.).

Consulting the lens chart I notice you give no data for 45 amperes A. C., but going up the column towards 60 A. C. I think I should have a 6.5 meniscus and a 7.5 or 8.5 bi-convex, with a distance of 23 inches center of condenser to film.

But the trouble is that the lamphouse will not go back that far. I have it to the limit now, so what is a man to do in that case? Also it is advisable to cut down an Extralite shutter to fit working conditions.

My manager is of the opinion that not much light could be gained by trimming an Extralite.

In closing may I thank you for the great help you have been to me in the past.

Try This

As to Extralite, no I think I would not advise you to try that, BUT this I would do. Cut a blade from stiff cardboard, using the Extralite as a pattern.

If you have an old shutter hub, install paper shutter in it. If not, then remove Extralite blade from hub and substitute paper blade.

Now you can trim down paper blade and see just how much it will stand, and what the general effect is. If it is not as good as the Extralite, then you have but to reinstall the old blade.

If it is better, why that is something else again. With the limited space at command in the department now I cannot discuss this item at length. The shutter problem is a complicated one. It is largely a question of economy in current consumption as against flicker.

As to the other matter, I personally would use two 6.5 plano convex condensers, with about 20 inches center of condenser combination to aperture, and would install a metal shield against face of converging lens, reducing free opening of lens to just that which will permit the projection lens to pick up the entire light beam from the aperture.

You will not have to do much stopping down. You can, of course, use a 6.5 meniscus and an 8.6 inch bi-convex, but cannot get the required distance from condenser to aperture without a lot of trouble and expense, and the gain would not be worth it.

NO PROJECTION ROOM

Is Thoroughly Equipped Without a Set of the Lens Charts

PRICE 50 CENTS STAMPS

Order Them Today

Wants Advice

From a projectionist in Western New York comes the following:

Inclosed find five dollar money order, for which send me your latest handbook. The extra dollar is for some information on the side.

My employer is about to erect a new theatre here, and although I have been projecting pictures for twenty years, and have held down my present position for sixteen of them, still I well know that two heads are better than one.

The room is 40x160, the height of two stories its entire length, except for about 30 or 40 feet at the back end. The ceiling and floor above will be removed.

In order to obtain all possible seating capacity, and have a small stage in the rear, we think 20 feet will do for lobby and ticket office. Would you advise locating the screen at the rear of the stage, so we could use a shadow box? If we do this, the projection distance will be 140 feet.

Could we get a satisfactory picture at that distance? What size pictures would you advise? Using 110-volt A. C. at arc, what amperage and carbon size would you advise? What combination of condensers? Last, but by no means least, what make of projection lens would you advise?

Screen at Rear of Stage

I would by all means advise locating screen at rear of stage. It will make your front rows of seats more valuable, and will make very little difference in view from rear ones. I would advise an 18-foot picture.

Yes, you can get a satisfactory picture at 140 feet. Using A. C. at arc is not good practice, though it is quite possible to get good results with it. It is especially bad under your conditions, because of the fact that there is bound to be considerable light loss on account of long working distance of projection lens, though this may in part be overcome by using a 3-combination projection lens.

As to amperage, the advice I would give would most likely not suit you at all. You should under no circumstances use less than 60 amperes A. C.

I personally would use 80 or 90. Fifty D. C. would be plenty. As to carbon size, I would advise that you use either the White A. C. Special or the Hold Arc, and that you use the smallest size you can without tendency to pencil—burn to a too-slim point.

As to Condensers

As to condensers, you should have a 6½ meniscus and an 8½ bi-convex, with 21 inches from center of condenser combination to film. If you cannot get 21 inches, that is the fault of the projector, not mine.

You can use two 6½ inch plano convex, with 18½ inches, but you will have to have a bit larger diameter projection lens, unless you get the 3-combination lens. The difference as between the meniscus bi-convex and plano convex combination is, however, not very much—difference in results, I mean. Only about 1/10th of an inch in projection lens diameter.

As to the "extra dollar," why the old handbook was four dollars, but they are all gone. You will have to wait for the new one, which will be pretty close to, or perhaps more than 1,000 pages. The price will probably be six dollars.

I have credited the extra dollar on handbook, and you will most likely have to send another, or the book will be sent C.O.D. for that sum. Mind you, the six is not definitely decided upon yet. My publishers want very much to keep it down to five, but I don't believe it is possible to get out a 1,000 page book of that sort for less than six.

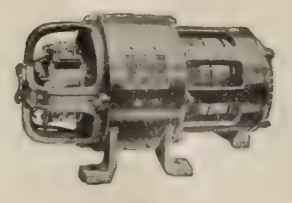
Reaches Australia

The term "Projectionist" has apparently been adopted, at least to some extent, in far-off Australia. I have before me a very finely gotten up Christmas card sent out by the Australian Films, Ltd., Sydney, Australia. The card is a four-page affair, is heavily embossed and highlighted in gold. It reads:

Yuletide Greetings to Projectionists. The twins (the company is distributor for Simplex, and two of the Simplex cartoons appear on the cover) send the best of all good wishes for Clarity and Definition through the years to come, and offer every kind parent pictures that are kind to the eyes.

And thus we see that right and common sense prevail, even though it is slowly. A man projects pictures professionally. Ergo, he is a PROJECTIONIST!

pril



REDUCE YOUR CURRENT BILLS ONE-HALF

By converting A. C. to D. C.

With a Hallberg Motor Generator

It pays for itself in a short time and, thereafter the saving is all velvet

Tell us (1) Your A. C. amperage; (2) Size and make of your carbons; (3) Length of throw; (4) Size of picture; (5) Kind of screen; (6) Angle of projection. And, we will tell you all about the generator.

We are equipped to best supply ALL picture theatre requirements

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Conducted by E. T. KEYSER

The Importance of the Small Picture Theatre and a Service That it Requires

A FEATURE of the current year's building activities is the number of houses, ranging from five to seven hundred seat capacity, being planned.

Quite frequently, of late, we have been in receipt of requests from those contemplating the erection of these small picture theatres for suggestions and information which would enable them to lay out and equip their houses in a thoroughly modern manner.

It is evident, both from these requests and the news items which we have published from time to time, that the small houses of today are making a bid for the very best class of patronage, and that it is the ambition of their proprietors to make them in everything, save seating capacity, miniatures of the big picture theatres, now so typical of American amusement architecture.

The one great difficulty experienced by the prospective small theatre builder is the difficulty in obtaining thoroughly satisfactory plans procurable at a cost in keeping with the size of his house.

No such difficulty is experienced by the builder of a theatre of fifteen hundred seats or more, erected at a cost ranging from the hundreds of thousands to millions of dollars. The very magnitude of the expenditure for the larger house permits of a proportional architect's fee that will not constitute an undue initial expenditure, and which, naturally, serves as an attraction to the best architectural service obtainable.

But is is quite a different matter with the little fellow, who wants to plan and plan well, and yet realizes that he cannot expect to retain the services of some famous firm of architects for a fee which he feels to be proportional to his other expenses.

That this is an actual situation is proved by the stress laid upon securing of plans in their requests for information which we receive from prospective small picture theatre builders.

It would seem that this indicates that there is a profitable field that could be cultivated to advantage by architects familiar with picture theatre requirements, and that the demand for skilled planning service, at a fair cost, could be met by a series of stock plans and specifications covering a limited variety of requirements, and that each individual plan of the series could be made somewhat elastic by being so designed as to be susceptible of modification to a reasonable degree.

Such a service would be a God-send to the exhibitor in the small town, and would, undoubtedly, prove profitable to the concern enterprising enough to establish such a feature.

Provide for Modifications

Such plans and specifications, with provision for their modification, as suggested, should be so framed as to be easily followed by an intelligent local builder, possibly aided by a local architect.

A flat fee, covering the use of the plans and specifications, could be charged, with the proviso that only one house should be built from them and that, upon the completion of the structure, they be returned to the concern publishing them.

Anything that will make easier the path of the builder of the small picture theatre should be encouraged and commended, because the small exhibitor is the real backbone of the industry. He is the pioneer who tries out the field, encourages local appreciation of the screen and creates a market for late-runs and re-issues in locations where the big house first runs would not prove profitable.

As his town and his clientele grow, he enlarges his house or rebuilds, and, having gained his experience at first hand in a small establishment, is very likely to develop into a showman of superior ability.

And, with the right location, the small house, properly managed, has very many chances in its favor to become a good paying proposition.

Given anything like the right kind of a show, it is far easier to play to full capacity than with a theatre which must continuously do a vast amount of business or face a loss, occasioned by many empty seats eating off their heads.

And it is quite possible to make a small house so attractive as to prove just as satisfactory to its patrons as a magnificent million-dollar theatre.

Modern improvements in equipment have gone far to lighten the task and increase the results for the small exhibitor.

Automatic players permit of satisfactory musical effects at a moderate expenditure. Projection room equipment is now made so automatic that it is possible for the small town projectionist to produce quite as good screen results as his metropolitan brother. Multiple projector installations, mechanical arc controls, mechanical rewinds, curtain operating devices and well planned roomy and well ventilated projection rooms make it possible to keep the small town projectionist in a pleased and comfortable frame of mind and anxious to do his best work.

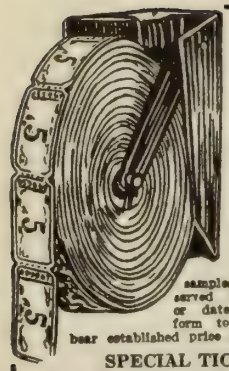
Seat indicating devices minimize the work of the ushers and make possible the employment of a small staff with satisfactory results.

Modern ventilating methods and systems are just as applicable to the small as well as the large house, so that the audience of the little theatre may be just as comfortable in any sort of weather as is that of a metropolitan theatre.

Automatic ticket vending devices render the work of the box office attendant easy and guarantee the results being absolutely accurate.

All of these improvements enable the small exhibitor to operate his house with a very small staff, particularly as he is in the enviable position of being able to give direct supervision to many details of management, which, in a large house, must be delegated to subordinates.

And the small exhibitor appears to be thoroughly realizing his opportunity and the installations of equipment in many of the little theatres, which we have recently reported are of a character that, but a short time past, was considered appropriate only to the establishment of his millionaire contemporary of the big city.



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You own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

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Show your patrons what a REAL radio concert is like.

It's easy and inexpensive if you get the right dope and equipment.

We are specialists who know the requirements of the picture theatre and handle only practical outfits.

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1600 Broadway New York City

McVickers Theatre, Not Yet Torn Down, Has Already Been Partially Rebuilt

McVICKERS THEATRE, Chicago, will close with the last performance on April 30, and beginning the next day, the building will be razed to allow the erection of a fine new house on the same site.

What the public does not know, or even suspect, is that work on the new theatre began December 1, 1921. That is one of the engineering feats of the year, for programs continued, audiences thronged into the theatre, and business as usual went on in the offices overhead, while beneath the main floor was a pit as deep as the theatre is high, with a crew of workmen laying the entire foundation for the new theatre. The caissons were sunk 400 feet, the proscenium arch steels were put in place up to the stage and an artesian well 1,400 feet deep was sunk, while motion pictures were screened and vaudeville artists sang and danced to the applause of thousands.

The only change made in the usual business of the theatre was the closing of the basement rest rooms, and the installation of small temporary quarters on the balcony floor. The method followed in laying the new foundation was taking out a little piece of the old foundation, and substituting the new. In the opposite corner another piece was put in, and so on until the four concerns were completed. Then portions of the old foundation at opposite points of the side walls were taken out and the new substituted, and this alternate "piecing" continued until the entire foundation was laid.

Work Accomplished Quietly

The caissons, which are sunk 400 feet in Chicago to insure proper support, were put in without a suspicion on the part of the audiences or the general public. Then the alley at the rear of the building was boarded up, and directly beneath it was sunk an artesian well 1,400 feet deep, supplying pure water at 38 degrees to be used in cooling and ventilating, as well as for the drinking water of the patrons.

Since the proscenium arch will be 35 feet from the rear of the building instead of the 100 feet, as it is at present, the workmen were able to put the steel work for the arch in place up to the stage.

Because of the early start in the work, the new building will be finished in five months from the time of closing, which will establish a record in theatre building. But a greater advantage has been the fact that the owners, Jones, Linick & Schaefer, have avoided all labor difficulties which have been prevalent in Chicago during the past year. If a little squabble arose between the plumbers and the masons, the owners sat back and said: "Take your time, boys, in settling this. We're in no hurry!" As a result, the workmen would be back on the job in a couple of days, and not a cent of "graft" was paid during the six months.

Will Seat 3,000

When completed, the house will possess many unique features. The main floor, which will seat 1,500 people, will be matched by a balcony also seating 1,500. This balcony will have a deep slope from the top of the building, topping two rows of offices overlooking the street. In this way, the space over the lobby will be utilized for seating, and the balcony will equal the seating capacity of the main floor. The space between the offices and balcony will be utilized for a promenade, which will boast an aquarium. The first few rows of the balcony will be equipped with movable arm chairs, of overstuffed leather, for the benefit of those who are willing to pay first floor prices but prefer the balcony where smoking will be allowed. The row of offices on the third floor will house the executives, while the fourth floor will be given over to the publicity and advertising department and a projection room.

The house will be decorated throughout in mulberry, ivory and gold, while the outside, which was modeled after the Treasury Department at Washington, will present a dignified appearance with its tall columns and its cream terra cotta finish. The lighting system will utilize inverted fixtures throughout, and a feature there will be the facility to operate all the lights in the house from a switch on the stage. Thus, if a yellow, blue or red light is used in the footlights and the spotlight, every light in the house can be changed to yellow, blue or red with a single turn of the switch. The projection room, which will be equipped with all that is latest and best in equipment, will be placed midway of the balcony.

Luxurious Rest Rooms

Luxurious rest rooms and smoking rooms will be arranged in the basement and additional ones on every floor. The lobby will have a tiled floor, but complete plans for the decoration and equipment are not yet complete.

The ventilating, heating and cooling systems will be unique, owing to the available supply of cold water from the artesian well. Washed air will be used, being brought into the theatre from the street and passed through the water at 38 degrees. In addition, water at the same temperature will circulate through the radiators in summer. In winter, the hot water heating system will be used, and in addition, the air

McVICKER'S THEATRE AS IT WAS, IS AND WILL BE

From left to right: The house in 1858, *as it was rebuilt shortly after Chicago's World's Fair, and as it will be again rebuilt in the near future*

The roundness and depth of the positive image—its stereoscopic effect, depend upon the gradation quality of the film—its ability to reproduce a long scale of tones.

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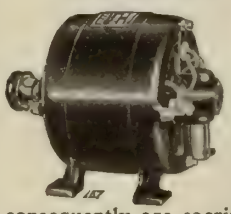

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We don't know how long they will last, so order quick.

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166 W. ADAMS ST. CHICAGO

THE fight against Tuberculosis is organized in all the large cities of this country and Canada, also in many of the smaller ones. If you are too far distant from New York to consult us easily, we suggest that you make inquiry of some Anti-Tuberculosis organization in whatever city you may be (using the local Telephone Book or City Directory to get street and number), and you will undoubtedly be able to get proper information, equal to our own, without delay or difficulty.

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Exhibitors' BEST Friend.
CUT RATE PRICES

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will pass through the water at the temperature of 38 degrees, thus insuring a temperature of that degree before a fire is started to heat the building. This will mean a saving of fuel.

McVickers Theatre has long been one of the landmarks of Chicago. It was founded in 1857 by James H. McVickers, a singing and dancing comedian who was stranded in Chicago. He went around among the early business men and induced them to form a company to build a theatre, the second in Chicago, and it was thirteen years later before another was erected. In this old McVickers Theatre, "The Black Crook" had its then phenomenal run of fifty-six nights. In 1873 the theatre was burned, and rebuilt immediately, and again in 1890 it was burned and rebuilt.

When the theatre is opened on Labor Day, the policy will be considerably altered. Instead of featuring eight acts of vaudeville and running photoplays as "incidental," the house will show first-run pictures, which will be featured in the announcements, adding, "and eight acts of vaudeville." John G. Burch, who has been manager of McVickers since it was taken over by the Jones, Linick & Schaefer organization eight years ago, will be manager of the new theatre, and will also be on the ground during the entire construction period.

Stanley Frame Company Issues a New Catalog

The Stanley Frame Company, 729 Seventh avenue, New York, has just issued a new catalog, illustrating and describing its entire line of lobby display frames and equipment. The new designs, recently brought out by the Stanley Company, have been recognized as top notchers by those exhibitors fortunate enough to visit the Stanley show rooms.

The great popularity which they immediately achieved and the large number of orders booked for them induced President Kornicker, of the Stanley Frame Company, to issue the new catalog in order that those who found it inconvenient to visit New York before ordering lobby equipment might be in a position to avail themselves of selections from this splendid line.

The catalog will be mailed free, upon request, to any of our readers who will mention the MOVING PICTURE WORLD when writing.

The Stanley Frame Company, by the way, has been appointed Eastern sales representative for the theatre seating, manufactured by the Steel Furniture Company, of Grand Rapids, and reports doing a rushing business in this line.

The Stanley Frame Company will be glad to submit estimates on seating to any exhibitor in its territory who will state number of chairs required and ask for descriptive illustrated folder showing the various styles.

Improved Conditions Reported in Northwest

As evidence of better business condtions in the Northwest, several new motion picture houses are being planned, or are already under construction. Several houses have changed hands and are being remodeled and redecorated for May openings.

Sam Sax is building a new suburban house at Forty-eight and East Ankeny, Portland, Ore., which will have a seating capacity of about 700. O. O. Ruth, owner of the Ideal Theatre, Stanwood, Wash.; is building a new house in Mount Vernon. There is also a rumor that Everett, Wash., is soon to have a new downtown theatre.

Gowdy Leases Sunset

Frank H. Gowdy, of Astoria, Ore., has leased the Sunset Theatre and will remodel it at an estimated expense of $10,000. It will seat 60 parons, and will open as a first class house about May 15.

O. T. Bergner, of Ashland, Ore., manager of the Vining Theatre, has sold out to H. B. Hurst.

J. H. Bomer, of the Vogue Theatre, Kelso, Wash., has disposed of his interests to Strange, Dunham and Greiner, who will incorporate under the name of Vogue.

Mr. Wold, of Toledo, Ore., is redecorating the Liberty Theatre there, and will reopen about May 1 with an eight-piece local orchestra. Capacity is about 350.

Herman Marks, of Roseburg, Ore., who formerly leased his Liberty Theatre, has taken over the managament.

Fewer Incorporations at Albany Last Week

The low point in the number of companies embarking in the motion picture business, as well as the aggregate capitalization, was reached during the week ending April 22, when only four companies incorporated and filed the necessary papers in the Secretary of State's office at Albany.

With the exception of the Arax Amusement Co., located in Binghamton, all the concerns will locate in New York City. The Binghamton company is capitalized at $50,000, and has for its directors Kerekin Vartanian, George W. Eisenhart, S. Mack Smith, of Binghamton.

Those locating in New York City are: Newcome, Inc., $20,000, Joseph E. Shea, Alibel Corey, Sylvia Schwartzman, New York; Criterion Operating Corporation, $1,000, Smauel Weinberger, Zelda Seidel, H. A. Rosenfeld, New York; Blanding Sloan, Inc., $10,000, Blanding Sloan, S. S. Schwartz, Millia Davenport, New York City.

The Peerless Organ Creates Furore

The American Photo Player Company tells us that the exhibitors throughout the country have been quick to recognize the desirability of its Peerless organ, which has been so extensively advertised of late in the columns of the Moving Picture World and that its low cost has caused a flood of inquiries to be received at the various American Photo Player branches.

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Demonstrations by theatrical organists have proven that the average performer can secure remarkable results. The reputation of Fotoplayer construction and material is a further guarantee that the Peerless organ will withstand the utmost use under the most severe theatrical conditions.

New 2,200 Seat House for Springfield, Mo.

A Springfield, Mo., syndicate headed by W. F. Landers and E. E. E. McJimsey have plans for $500,000 moving picture theatre to be known as the Criterion.

The new house will be erected on the south side of the public square and the site will be cleared immediately. The theatre will seat 2,200 in a balcony and mezzanine. A forty by fifty stage will accommodate road shows. Brick and terra cotta will be the main materials.

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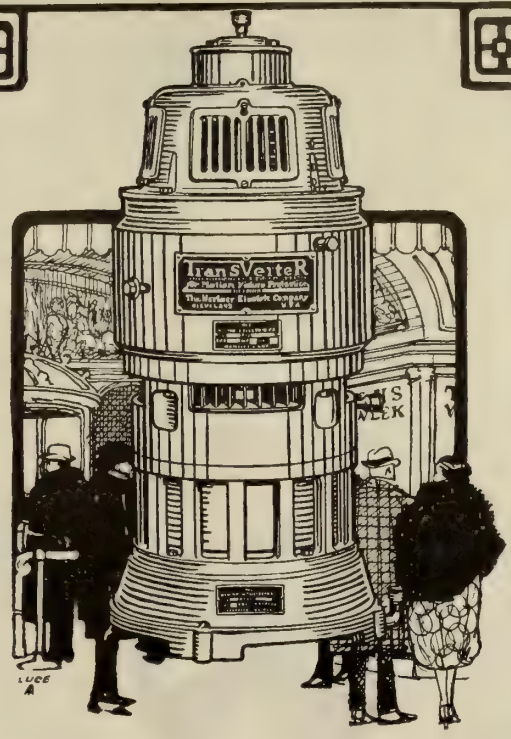

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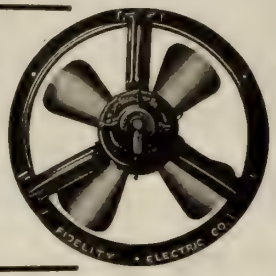

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J. J. Gillman and L. Silverstein, of Souderton, Pa., have under construction an up-to-date motion picture theatre. The house when completed will seat 1,500 and will be of fireproof construction and handsomely finished throughout.

Picture Theatres Projected

GRASS VALLEY, CALIF.—Reported Auditorium will be converted into moving picture theatre.

LOS ANGELES, CALIF.—Playground Department of city plans to erect municipal theatre in connection with men's public club on South Main street.

LOS ANGELES, CALIF.—Want & Wagner Realty Company plans to erect theatre at Pico street and Bronson avenue, to cost $100,000.

MODESTO, CALIF.—Up-to-date moving picture theatre will be erected Tenth and H streets, to cost $50,000. Lessee, Parker & Bruebeck, of Stockton.

HARTFORD, CONN.—Contract has been let for erection of two-story theatre and business block, 76 by 108 feet, at Park and Broad streets, for Park Street Investment Company, to cost $125,000.

CHICAGO, ILL.—Curt Teich, 4712 Malden avenue, heads project to erect theatre, with seating capacity of 5,000, on Lawrence avenue, west of Broadway.

CHICAGO, ILL.—Home Construction Company, 1743 North Crawford avenue, has contract to erect theatre, to cost $400,000.

HOOPESTON, ILL.—Lorraine Theatre, a new moving picture house, costing $80,000, has opened under management of J. R. Boorde.

LEAVENWORTH, KAN.—Lyceum Theatre will be rebuilt. Address Carl Mensing.

ASHLAND, KY.—Columbia Theatre Company will erect theatre on Winchester avenue, between 14th and 15th streets.

SPRINGFIELD, MASS.—William Fox Amusement Company, of New York, plans to erect new theatre on Main street, to cost $1,250,000.

BALTIMORE, MD.—Consolidated Engineering Company, 243 Calvert Building, has contract to erect theatre, with seating capacity of 2,000, at Pennsylvania avenue and Fulton street for Metropolitan Theatre Company, 2201 West North street, to cost about $150,000.

DETROIT, MICH.—Chesterfield Theatre Company has plans by Alva M. Hull, 1206 Detroit Savings Bank Building, for two-story brick theatre, store and office building, 212 by 110 feet, to be erected at Gratiot avenue and Kern road. Theatre will have seating capacity of 800.

DETROIT, MICH.—Charles H. Reisdorf, 5505 Greenway avenue, has contract to erect theatre for Cinderella Theatre Company, 1216 Book Building, to cost $200,000.

HOBOKEN, N. J.—Haring & Blumenthal, 1658 Broadway, New York have plans by Eugene De Rosa, 110 West 40th street, New York, for contemplated theatre and store building, to cost $200,000.

BRASHER FALLS, N. Y.—Site has been purchased for erection of Community Theatre.

TROY, N. Y.—A. K. Mosely, Franklin Square, is preparing plans for two-story concrete moving picture theatre, 50 by 120 feet, to be erected on Fourth street between Ferry and Congress streets, to cost $30,000.

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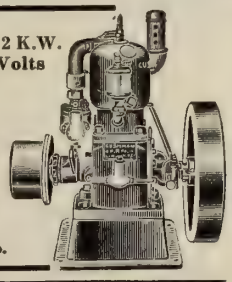

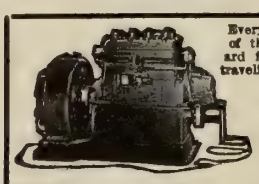

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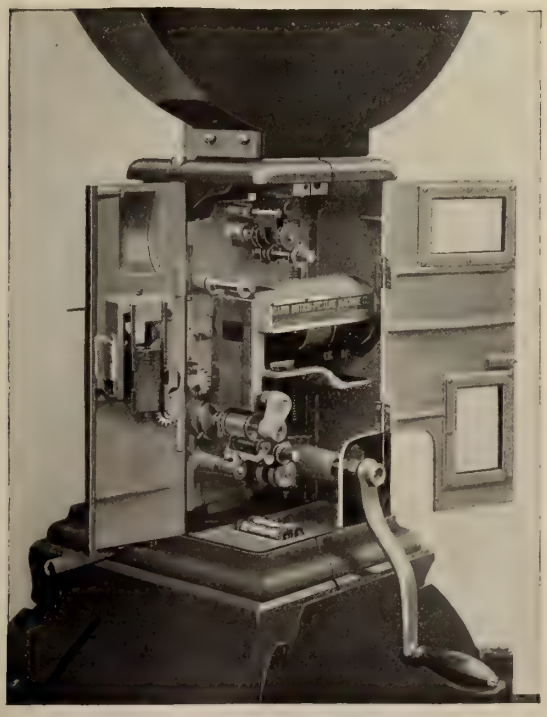

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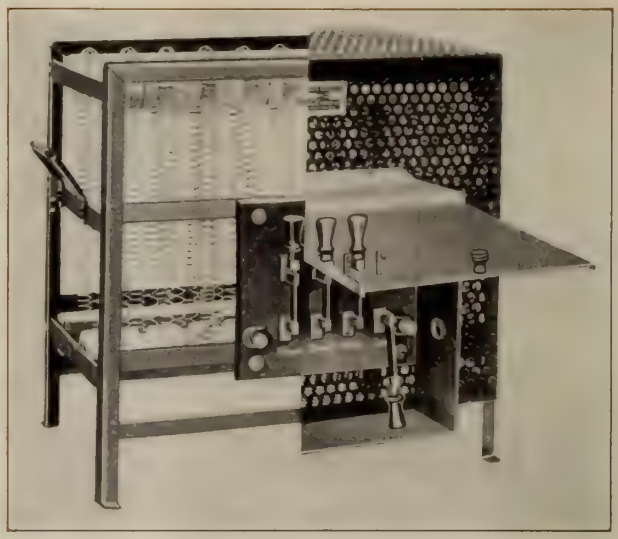

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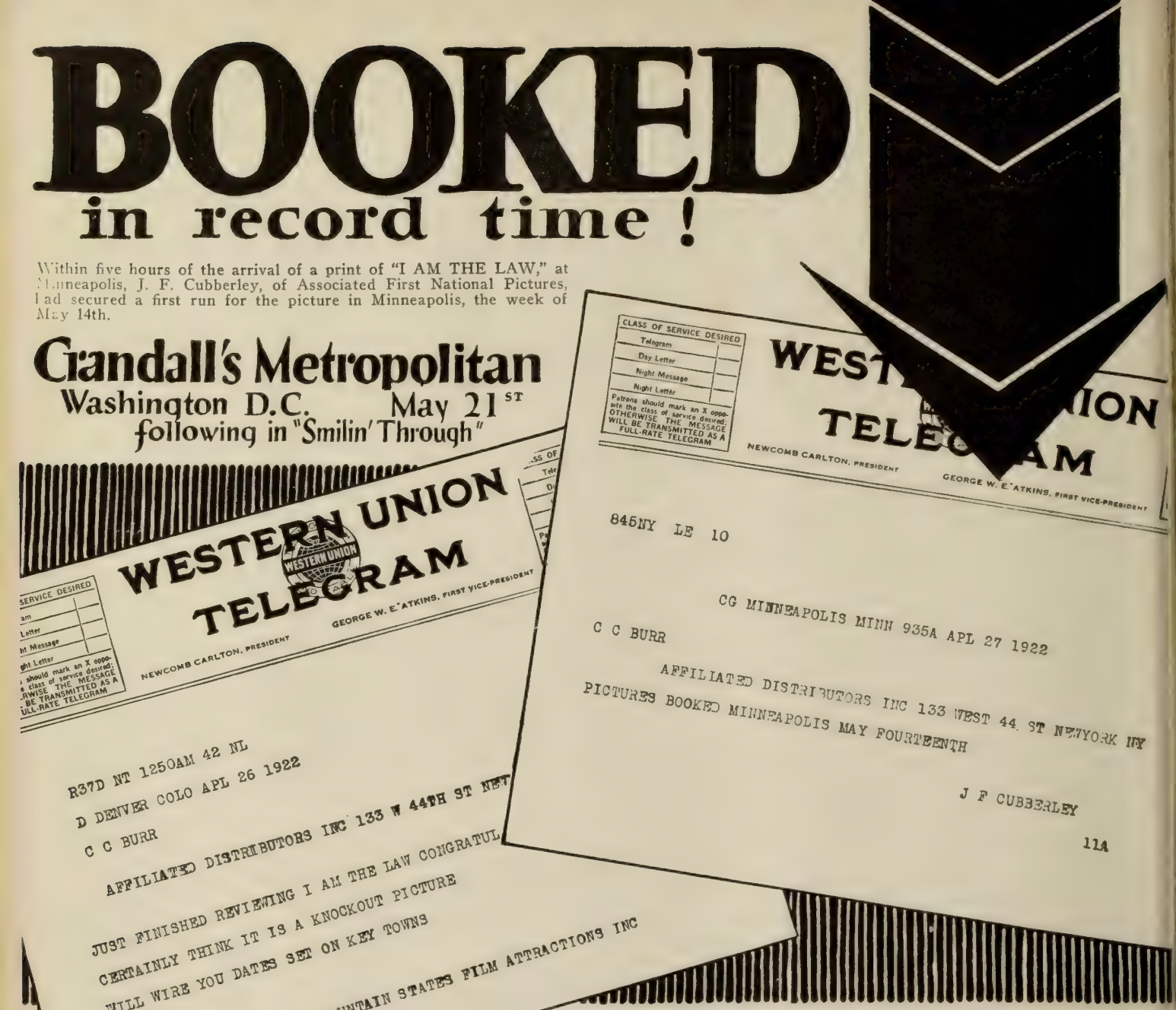

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Paramount specials all have proven big winners for me and I have taken every advantage of the opportunity to link up with their advertising campaigns, not only nationally but locally. To me this is a big factor that no exhibitor should overlook when he is playing this brand.

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STARRING
OWEN MOORE
Directed by Henry Lehrman

NEW YORK AMERICAN— APRIL 27, 1922

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By ALAN DALE.

OWEN MOORE is a new one on me. I've seen most comedians when they have started to commede and have worked my way through their agonies. But Mr. Moore burst upon me in "Reported Missing," at the Criterion Theatre, as a full-fledged funny man who can take it all away from the stereotyped star, and who certainly did it.

OWEN MOORE.

He is of melancholy type, and a bedraggled demeanor, and he wears occasionally the horn-rim glasses that have made the fortune of one Lloyd. Apart from these facts, Moore is agile, sinuous, persuasive, and expressively pantomimic. More cannot be asked for from any picture star. Rah for Owen Moore!

In "Reported Missing" he has one of those melodramatic farces that are never wholly melodrama nor farce, but a happy melange of both. The picture whirls with incident, with escapes—absurd and otherwise—with rush and push and vigor and vim. There are moments when everybody is racing after everybody else, revolving, circumnavigating and generally rough-housing. Why? There's a reason.

The agile hero, anxious for his "option" on certain ships, and pursooed by the Japanese villain, finds himself on board ship with his lady love, and all sorts of sinister characters. The villain always pursoos him, but—he is every inch the hero. He is also a humorist, which saves him, as a sense of humor nas saved so many! And he is confronted with another humorist, the grimacic Tom Wilson. Wilson is a scream from start to finish, and he is pitted against Owen Moore with the most feiicitous results.

But "Reported Missing" needs no more criticism than does the most nimble of comedies. It talks for itself, and it talks loudly. It skulks in no silence, and it is irresistible. There are no custard pies and no lemon meringues. There are, moreover, admirable sub-titles, filled with mirth. The heroine was not too frightfully pretty, but just comely enough.

In a word, don't be "reported missing" from the Criterion.

'Tis I as sea it.

CRITERION THEATRE—"Reported Missing." A Selznick picture.

THE CAST.

Richard Boyd	Owen Moore
Pauline Dale	Pauline Garon
Sam	Tom Wilson
J. Young	Toko Yamamoto
Andrew Dunn	Robert Cain
Captain Ferguson	Frank Wunderlee
A Boy	Mickey Bennett

NICHOLAS M. SCHENCK

has booked it for a 92-day showing over

LOEW'S METROPOLITAN BIG TIME

SELZNICK
REG U.S. PAT. OFF.
PICTURES
DISTRIBUTED BY SELECT

LEWIS J. SELZNICK
presents
"REPORTED MISSING"
STARRING
OWEN MOORE
Directed by Henry Lehrman

The N.Y. Mail says it's a howling success—a genuine knockout

HILARIOUS MELODRAMA

AT the outset of "Reported Missing," Owen Moore's newest film, which began an indefinite engagement at the Criterion Theatre yesterday, it is stated that the film had but one purpose, to entertain, regardless of plot or anything else.

Owen Moore

Let it be said here and now that as an entertainment it is a howling success. For sheer foolery and rollicking comedy this film is a gem. Comparisons are odious, but not so long ago a film came to this self-same theatre that widely advertised itself as burlesque melodrama and labored so strenuously to prove its right to that appellation that it failed to reach the mark.

And now, without flourishes or ruffles, "Reported Missing," written and directed by Henry Lehrman, comes to the Criterion and accomplishes all that the other film set out to do, and does it so ingenuously that for a time after the laughs begin the spectator isn't exactly certain whether the picture is trying to be serious or not.

It is hilarious, irrepressible melodrama. When you are not chuckling at its amusing absurdities you are interested by its genuine thrills. It closely approaches a new altitude record for high speed action, and it has a storm at sea episode that is a splendid piece of film work, in addition to some distinctly active lights, etc. And these thrills have been attached to the ludicrous so skillfully that one almost forgets the real chances which the players took.

It is not a perfect motion picture and there are plenty of structural faults, but it is decidedly funny, it is thrilling and always interesting.

As the saphead hero, Owen Moore displayes a rare comedy sense that threatens to make this one of the best roles of his screen career. Tom Wilson, than whom there is none such, so to speak, in the role of gigantic negro comedians, makes a perfect running mate for Moore, and Pauline Garon, making her screen bow, is a distinctly attractive flapper type, who is most welcome to the screen world.

EVENING MAIL—APRIL 24.

HARRY DAVIS

Has booked it for ——

THE GRAND of PITTSBURGH

The Conservative N.Y. Times actually complains that it contains too much laughter

REPORTED MISSING, with Owen Moore, written and directed by Henry Lehrman, titles by H. I. Phillips, John Medbury, Will B. Johnstone, E. V. Durling, and Tom Bret; "The Resident Patient," directed by Maurice Elvey, from a series entitled "The Adventures of Sherlock Holmes"; Eccentric Fox Trot, danced by Lillian Powell. At the Criterion.

"Reported Missing," the film which has replaced "The Loves of Pharaoh" at the Criterion, is undiluted slap-stick. It gives the impression, every once in a while, that it is about to become an earnest melodrama, and occasionally there is an unpleasant suggestion of jingoistic propaganda about it, but these are only momentary checks to the irresistible onrush of its horse-play. And this is good, because most of the rough stuff is funny. There's too much of it, of course—these broad burlesques should never be more than three reels long—one grows a little tired after thirty minutes of loud laughter at clowning—but this does not alter the fact that there is riotous merriment in "Reported Missing," that the antics of Owen Moore, in various ridiculous costumes, are amusing, that the smashing about of black-faced Tom Wilson is comical, and that there are several ingenious situations in the picture. The story, which doesn't matter at all, is mainly about a youth who is kidnapped and held for three days on a schooner stranded on a reef.

It may, or may not, be interesting to report that a telegram has been received, ostensibly from David Kirkland, which states that he is "co-author and co-director" of the film, but that "through some error" his name "has been omitted from the screen." The screen and the program give credit for authorship and direction to Henry Lehrman. "You pays your money and you takes your choice."

"The Resident Patient," an episode of a "Sherlock Holmes" serial also on the bill, assures the spectators that the great detective was an amazingly clever fellow, but does little or nothing to substantiate the claim. So it doesn't do justice to Conan Doyle.

N.Y. TIMES ~ APRIL 24.

SELZNICK PICTURES
REG U.S. PAT. OFF.
DISTRIBUTED BY SELECT

LEWIS J. SELZNICK
presents
"REPORTED MISSING"
STARRING
OWEN MOORE
Directed by Henry Lehrman

ABE BLANK of OMAHA

Has booked it for first runs in

14 Cities in the Middlewest

SELZNICK
REG. U.S. PAT. OFF.
PICTURES
DISTRIBUTED BY SELECT

LEWIS J. SELZNICK
presents

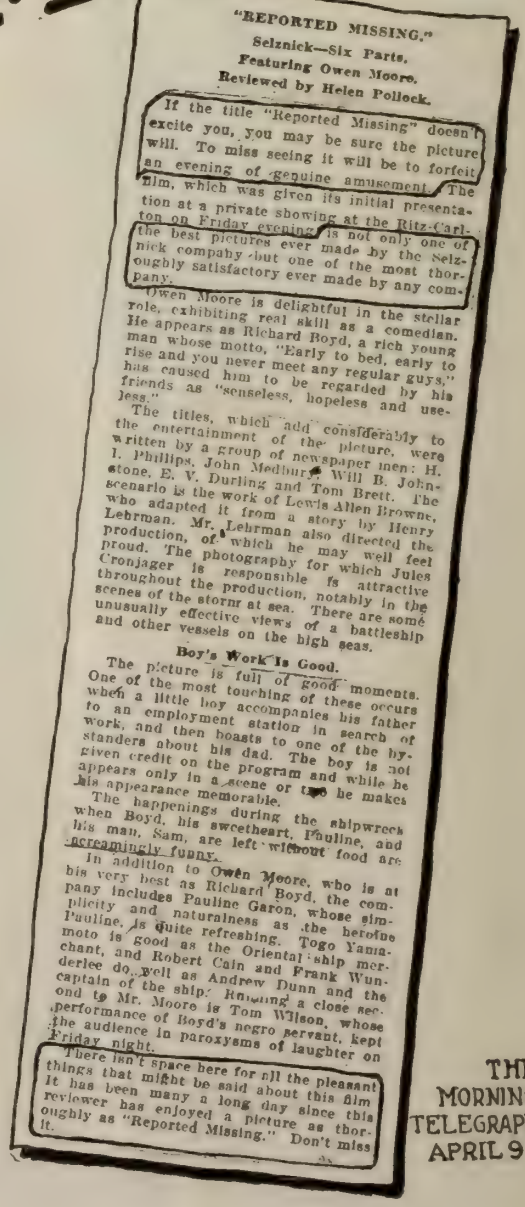
REPORTED MISSING

STARRING

OWEN MOORE

Directed by Henry Lehrman

Helen Pollock in The Morning Telegraph says there isn't space for all the nice things that might be said about it. Don't Miss it!



"REPORTED MISSING."
Selznick—Six Parts.
Featuring Owen Moore.
Reviewed by Helen Pollock.

If the title "Reported Missing" doesn't excite you, you may be sure the picture will. To miss seeing it will be to forfeit an evening of genuine amusement. The film, which was given its initial presentation at a private showing at the Ritz-Carlton on Friday evening, is not only one of the best pictures ever made by the Selznick company but one of the most thoroughly satisfactory ever made by any company.

Owen Moore is delightful in the stellar role, exhibiting real skill as a comedian. He appears as Richard Boyd, a rich young man whose motto, "Early to bed, early to rise and you never meet any regular guys," has caused him to be regarded by his friends as "senseless, hopeless and useless."

The titles, which add considerably to the entertainment of the picture, were written by a group of newspaper men: H. I. Phillips, John Medbury, Will B. Johnstone, E. V. Durling and Tom Brett. The scenario is the work of Lewis Allen Browne, who adapted it from a story by Henry Lehrman. Mr. Lehrman also directed the production, of which he may well feel proud. The photography for which Jules Cronjager is responsible is attractive throughout the production, notably in the scenes of the storm at sea. There are some unusually effective views of a battleship and other vessels on the high seas.

Boy's Work Is Good.

The picture is full of good moments. One of the most touching of these occurs when a little boy accompanies his father to an employment station in search of work, and then boasts to one of the bystanders about his dad. The boy is not given credit on the program and while he appears only in a scene or two he makes his appearance memorable.

The happenings during the shipwreck when Boyd, his sweetheart, Pauline, and his man, Sam, are left without food are screamingly funny.

In addition to Owen Moore, who is at his very best as Richard Boyd, the company includes Pauline Garon, whose simplicity and naturalness as the heroine Pauline, is quite refreshing. Togo Yamamoto is good as the Oriental ship merchant, and Robert Cain and Frank Wunderlee do well as Andrew Dunn and the captain of the ship. Running a close second to Mr. Moore is Tom Wilson, whose performance of Boyd's negro servant, kept the audience in paroxysms of laughter on Friday night.

There isn't space here for all the pleasant things that might be said about this film. It has been many a long day since this reviewer has enjoyed a picture as thoroughly as "Reported Missing." Don't miss it.

THE MORNING TELEGRAPH APRIL 9.

IKE LIBSON
has booked it for-
THE WALNUT
of
CINCINNATI

D. W. GRIFFITH

presents

"Orphans of the Storm"

Adapted from

"The Two Orphans"

By arrangement with Kate Claxton

With Lillian and Dorothy Gish

Can a Woman Love More Than One Man?

Young, slim, wistful, and country-bred, she went to Paris with her blind sister. Kidnapped, she is saved by an aristocrat. She met Danton, the leader. The love of these two for Henriette Girard, her love for them, is the golden cord D. W. Griffith has interwoven through "Orphans of the Storm."

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DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS • PRESIDENT

"Lonesome Corners"

It's unique and different!

It's novel and distinctive!

A crashing outdoor feature, thrilling with nervy deeds and spectacular action—

Yet ringing with laughter and the keen humor of a resourceful light drama which verges at times upon pure comedy.

A rare combination for real enjoyment!

An Edgar Jones Production

Presented and Distributed by

Playgoers Pictures

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FOREIGN REPRESENTATIVE
SIDNEY GARRETT

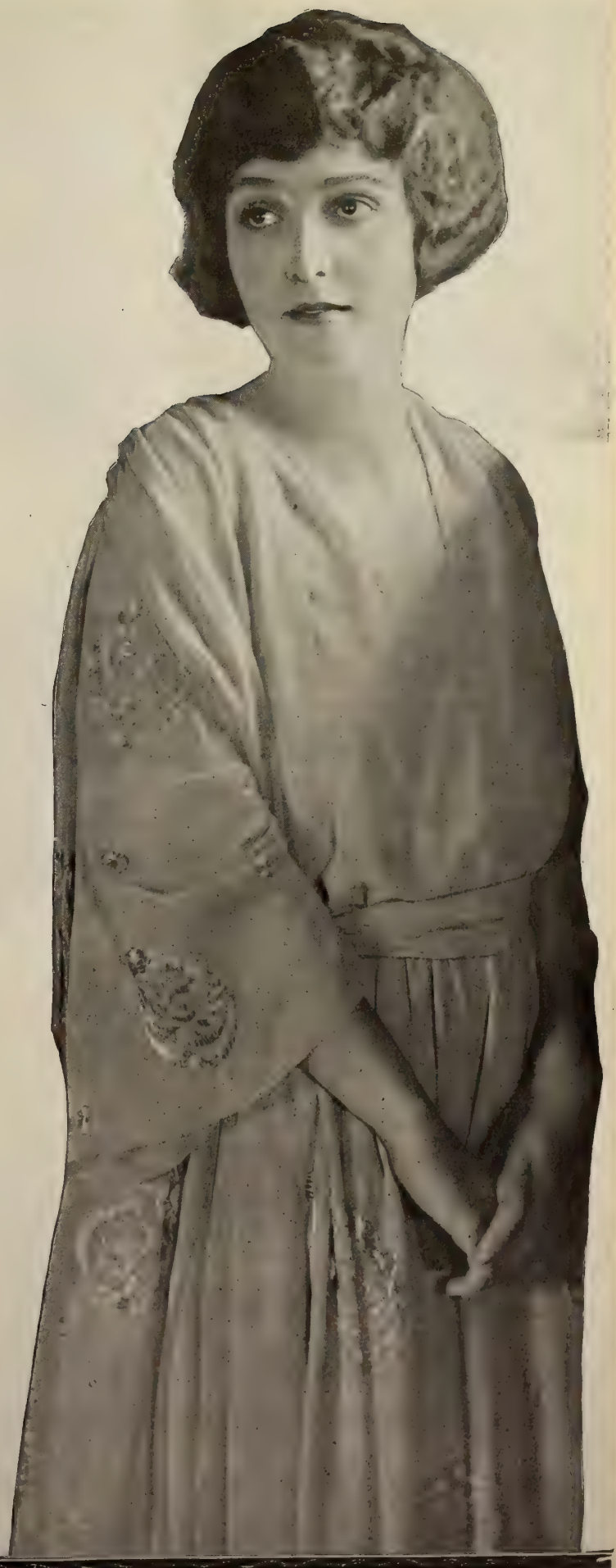
CONGRATULATIONS TO
MR. THOMAS H. INCE
ON HIS MAGNIFICENT..
ATTRACTION NOW SWEEP-
ING THE COUNTRY.....
"HAIL THE WOMAN"
WITH
FLORENCE VIDOR

"Woman, Wake Up" is already a spectacular triumph for Miss Vidor and for the theatres

Exhibitors, wake up
It's your big opportunity

Florence Vidor
in
"Woman, Wake Up"

presented and distributed by
Associated Exhibitors
Arthur S. Kane, President



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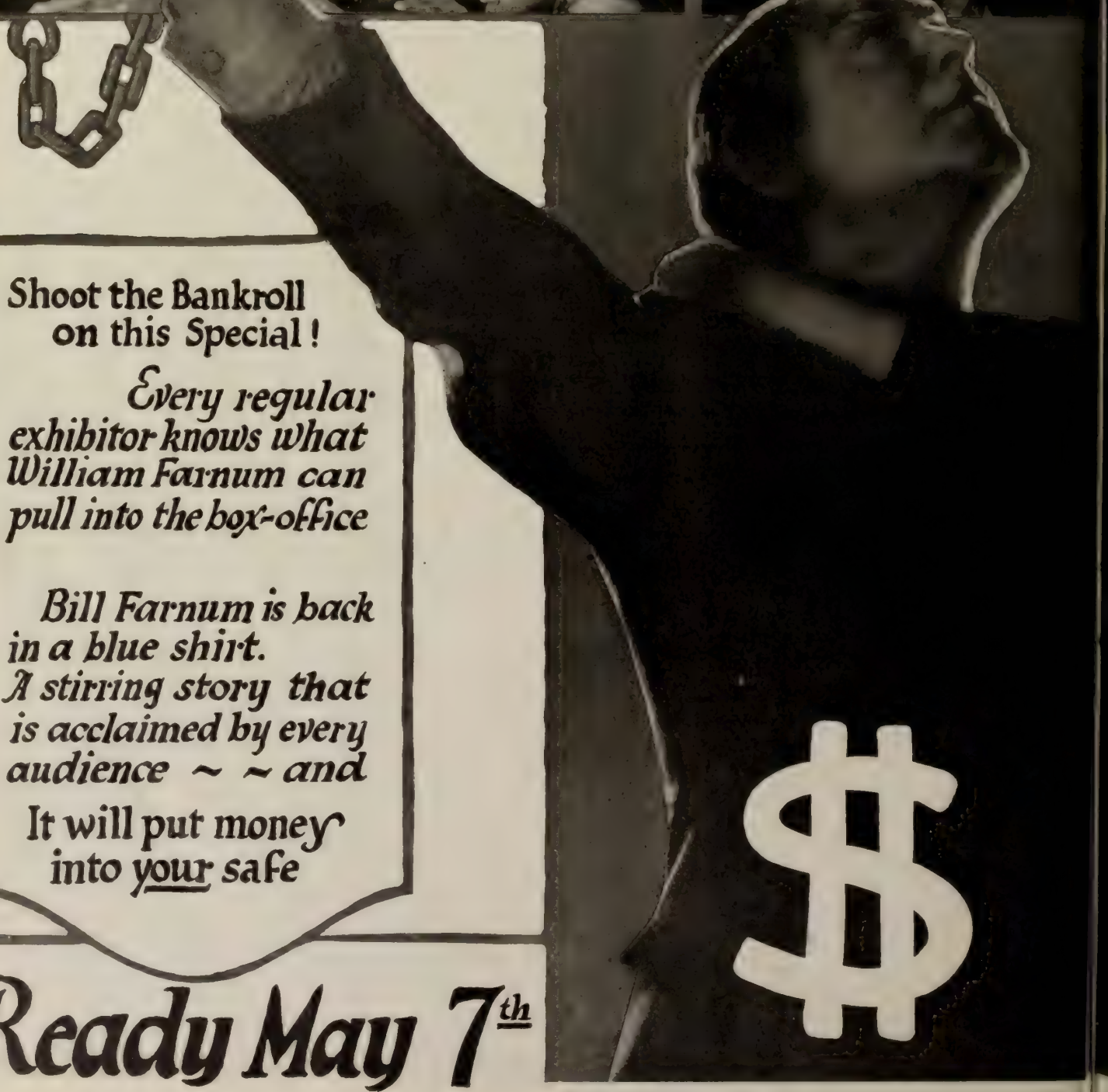
SIDNEY GARRETT



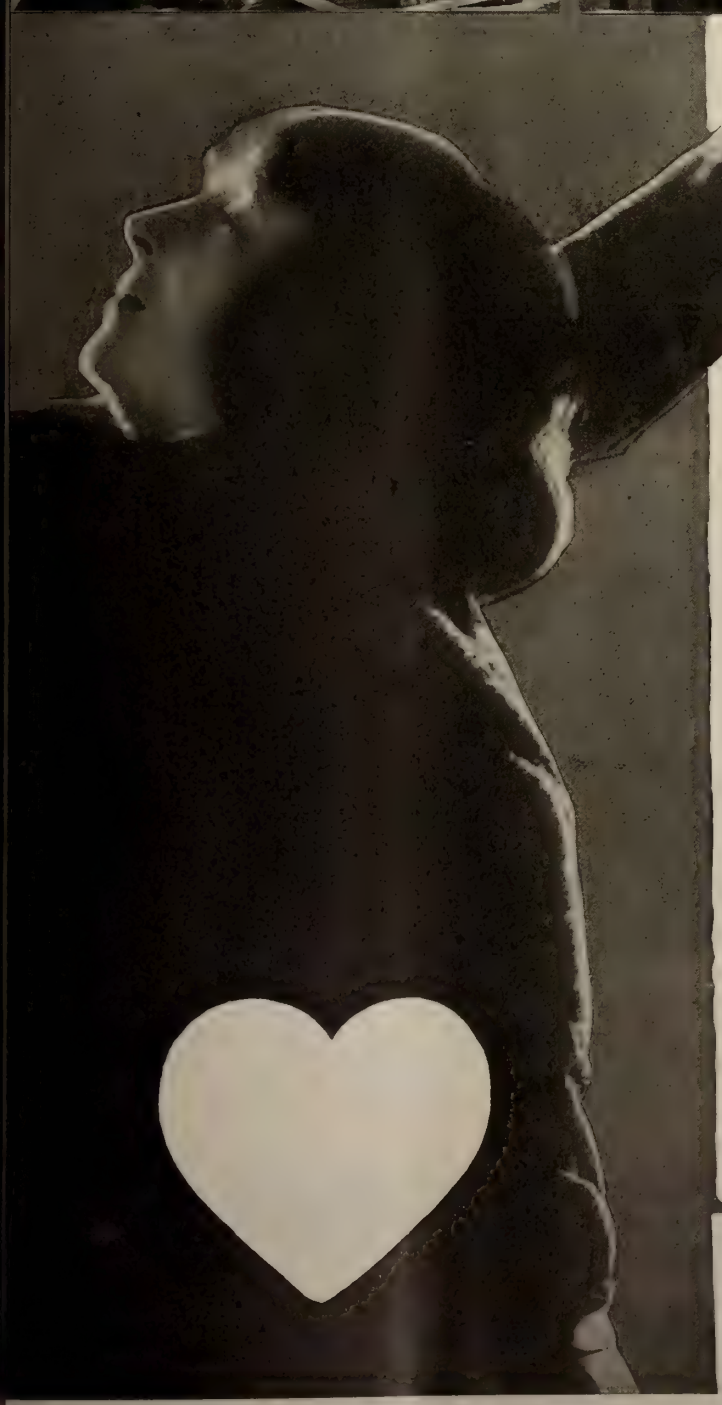
Shoot the Bankroll on this Special!

Every regular exhibitor knows what William Farnum can pull into the box-office

Bill Farnum is back in a blue shirt. A stirring story that is acclaimed by every audience ~ ~ and

It will put money into <u>your</u> safe

Ready May 7th



WILLIAM FOX
presents

WILLIAM FARNUM
in
Shackles of Gold

and he is bigger and better than he has ever been ~ ~ He means sure money and plenty of it for your box-office

From
Henri Bernstein's famous play "Samson"
Directed by **HERBERT BRENON**

PYRAMID PICTURES INC. presents

Betty Blythe

in

HIS WIFE'S HUSBAND

From Anna Katherine Green's Great Society Drama *"The Mayor's Wife"*
***Directed by* KENNETH WEBB**

It is always advisable in clean-minded America for producers and exhibitors to hold the confidence of the public and especially of the parents of the country.

Betty Blythe's first great Pyramid star production is not a sex play or a problem play, so we have cancelled its first-announced title, *"Should Husbands Know"?* and are now pleased to announce its permanent and challenging title *chosen by 500 of the biggest exhibitors of the country.*

Backed by her enormous success and popularity in "Queen of Sheba," Betty Blythe now has in "His Wife's Husband" the biggest dramatic and emotional role of her career. Our Home Office can book Miss Blythe with her excellent act for personal appearances in a limited number of first run cities east of Kansas City. Wire us for price of this act and open dates.

American RELEASING CORPORATION

WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

In

San Francisco	The Strand Theatre
Cincinnati	The Lyric Theatre
Los Angeles	The Alhambra Theatre
Seattle	The Blue Mouse Theatre
Milwaukee	The Strand Theatre
Chicago	The Ziegfeld Theatre
Chicago	Lubliner & Trinz
Chicago	Ascher Brothers
New York	The Capitol
New York	Keith U. B. O. Circuit
Minneapolis—St. Paul	Finkelstein & Rubin
Boston	Modern & Beacon Theatres
Akron	The Strand Theatre
Toledo	The Temple Theatre
Philadelphia	Mastbaum's Stanton Theatre
Rochester	The Rialto Theatre
Dallas	The Majestic Theatre
Albany	Clinton Square Theatre
Evansville	Criterion Theatre
Georgia-Carolinas	Lynch Enterprises
Louisville	The Rialto Theatre
Cedar Rapids	The Strand Theatre
Pittsburgh, East End	Cameraphone Theatre
New England	Entire Gordon Circuit
Springfield, Illinois	Strand Theatre
South Bend	La Salle Theatre
Tulsa, Oklahoma	Palace Theatre
Omaha, Nebraska	Sun Theatre
Yonkers, New York	Strand Theatre
Scranton, Pa.	Strand Theatre
Wilkesbarre, Pa.	Capitol Theatre
Richmond, Va.	Bijou Theatre
Passaic, N. J.	Capitol Theatre
Jersey City, N. J.	Fulton Theatre
Hoboken, N. J.	Roosevelt Theatre
Paterson, N. J.	U. S. Theatre
Newark, N. J.	Newark Theatre

The Big Picture That All
The Big Ones are Playing:

CARDIGAN

The Messmore Kendall Production

from the famous novel by

ROBERT W. CHAMBERS

Directed by John W. Noble

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American
RELEASING CORPORATION

W. E. GREENE, President — F. B. WARREN, Vice President — A. N. SMALLWOOD, Secy.-Treas.

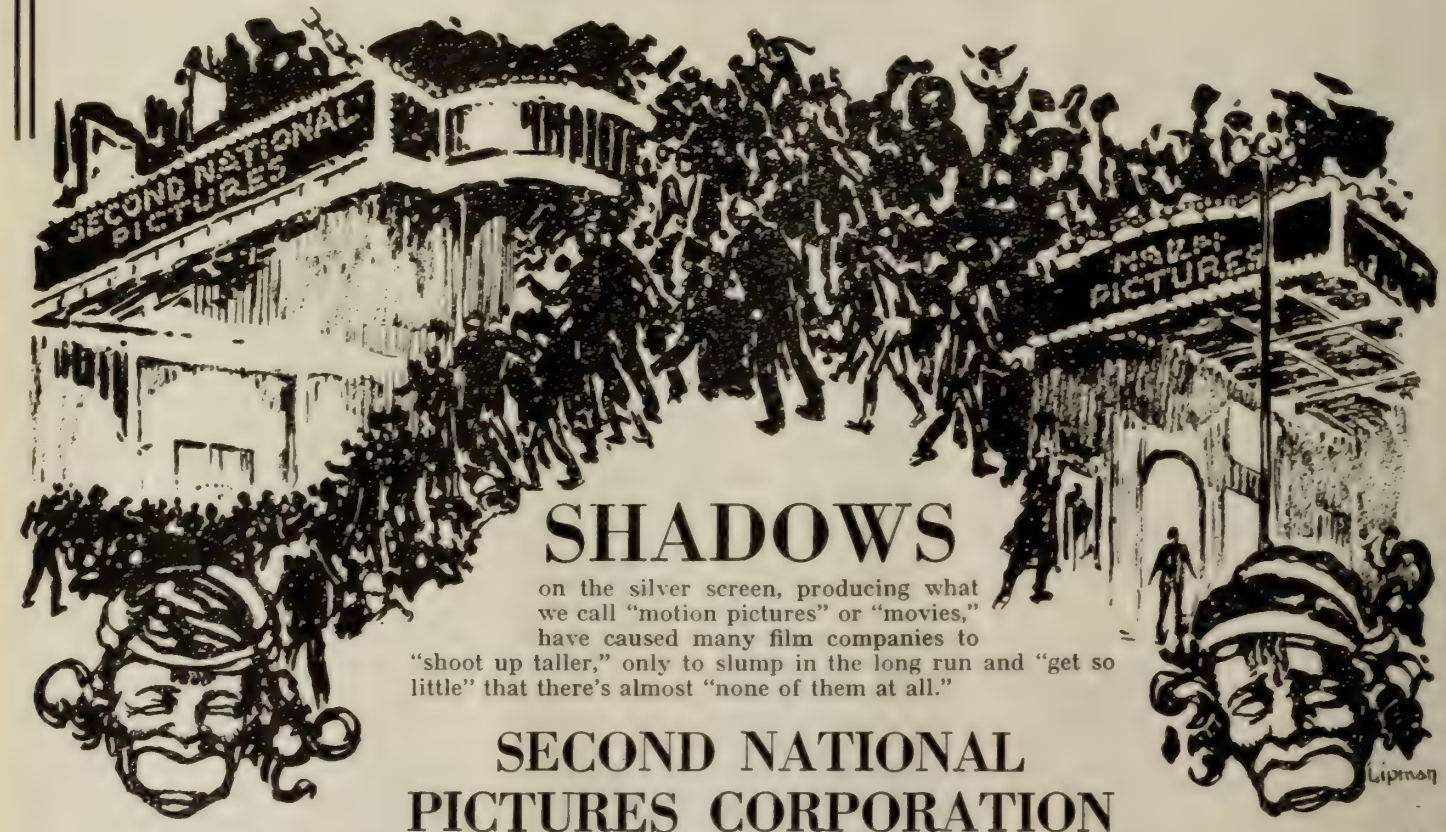
MILLIONS

of children, in all parts of the world, have known and loved the little poem by Robert Louis Stevenson,

"MY SHADOW"

and have chuckled over the lines of the second verse:

"The funniest thing about him is the way he likes to grow—
Not at all like proper children, which is always very slow;
For he sometimes shoots up taller like an india-rubber ball,
And he sometimes gets so little that there's none of him at all."



SHADOWS

on the silver screen, producing what we call "motion pictures" or "movies," have caused many film companies to "shoot up taller," only to slump in the long run and "get so little" that there's almost "none of them at all."

SECOND NATIONAL PICTURES CORPORATION

is guarding against any such outcome by thorough organization and systematic methods which enable it to provide exhibitors with the best possible motion picture entertainments on highly attractive terms.

"BROKEN SHADOWS," a strong human interest story in pictures; "THE NIGHT RIDERS," red-blooded romance of the Northwest; "HER STORY," tense and thrilling, and "DAVID AND JONATHAN," stirring photoplay of adventure afloat and ashore, are sure-fire box office winners because of their potent appeal to all lovers of the best in motion picture entertainment.

WHY

take chances when you are offered a sure thing?

WHY?

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140 West 42nd Street, New York

JACKIE'S MESSAGE

TO THE CHILDREN OF THE WORLD

.....and were all children—

JACKIE COOGAN
HOLLYWOOD

Dear Boys and Girls;
I told my daddy this is one time I'm in trouble and didn't get spanked and he said well Jackie if you can get out of trouble the way you did in "T R O U B L E", you will never get spanked like you do when you do get in trouble.

Well good bye,

JACKIE

THE STORY
THE BEAUTIFUL UNDAUNTED SPIRIT OF A PARENTLESS CHILD

SOL LESSER PRESENTS

JACKIE COOGAN

IN

"TROUBLE"

A JACKIE COOGAN Production

NOW READY!

Now in production "OLIVER TWIST" Direction of FRANK LLOYD

CONVENTION NUMBER

Dated May 20th
Out May 12th

Put your message in the Convention Number of Moving Picture World. It will be read by everyone

because

On Friday, May 12, before the convention is over Moving Picture World will be delivered to exhibitors at Washington. It will contain news and details of

Who was elected President!
Who was there!
New policies outlined!
Location of next convention!
and the fireworks!

MOVING PICTURE World

The oldest and newest trade paper in the field

Largest PAID Circulation in the Field—11,198

May 15th!

Cut this date out. Paste it in your hat—Write it on your cuff—tie a string around your finger—tell your wife to remind you of it. It is the release date of "THE SHEIK OF ARABY," starring H. B. Warner. It's the biggest Sheik picture on the market, backed by posters that scream like mad—with ready prepared ads,—publicity and exhibitor's material that skins anything you've ever seen. Now! Today! is the day to write for or wire in your request for playing date on

The SHEIK of ARABY

A Magnificent Revival of "THE MAN WHO TURNED WHITE"

On every lip—on every phonograph—on every screen. Colossal specially prepared advertising campaign in a national tie-up with Waterson, Berlin & Snyder—with the Victor Talking Machine Co.—with ideas, helps and stunts enough for a dozen pictures.

Exploitation Galore

Positively the most remarkable series of exploitation stunts you ever heard of—New! Unique! Sensational! Easy to put over! Our Huge Special Press Sheet tells it all! Get a copy of that Press Sheet today! SEE what's prepared for you! You've never seen its equal! Ask your Local R-C Exchange Manager about the sensational plans—how you can hook on and ride this winner to big dough! TOMORROW MAY BE ONE DAY TOO LATE! TODAY IS THE DAY THAT INSURES YOUR BOOKING! A C T ! ! !

R-C PICTURES
REG U S PAT OFF

Write or Wire Your Nearest R-C Exchange for Playing Date

He Always Heads the Bill!

Newspapers all review Keaton comedies ahead of the feature. Live exhibitors are featuring Keaton. Why? The public wants it. Take the tip!

LOS ANGELES TIMES

BUSTER UNDER FULL SAIL; VIVID PROBLEM DRAMA.

By Grace Kingsley.

Next to laughing, there's probably nothing we humans enjoy so much as arguing. Prepare to enjoy yourself at the Kinema this week, then. For you'll both laugh and argue.

You'll laugh until you weep at Buster Keaton's newest comedy, "The Boat," from the moment you see the Damfino rocking and judge it's in a storm at sea, but find that it's still in the basement of his house, where it has been built and is being rocked by a kid pulling at one of the guy-ropes—up to the scene where the family takes to the bathtub life-boat, and the kid pulls the plug out at the bottom, letting in the water. It was no use his sending out the S.O.S. call when the Damfino got into the storm; the other vessel signaled back, "Who are you?" and, of course, the hero had to answer, "Damfino." Whereupon the other vessel in disgust signaled back, "Neither do I!"

At that, I haven't let you in on a quarter of the laughs that "The Boat" will bring to you. Shakespeare plays are just bound to are two subject that seem some sort of a vital spring human nature which

Joseph M. Schenck presents

BUSTER KEATON

in

"THE BOAT" "THE PLAYHOUSE" "THE COPS" "THE PALEFACE"

Written and Directed by
Buster Keaton and Eddie Cline

A First National Attraction
Released on the Open Market

Every Show Is a Good Show When Keaton Heads the Bill

FIRST NATIONAL PICTURES

A Thrilling Tale of the South Seas!

Read what the Exhibitors Herald says:

"A story of intrigue, suspense, plots and counterplots. There is a grandstand finish where U. S. Marines save the heroine. Excellent storm scenes are pictured in a story of the South Seas, of copra interests and crafty plots. The island atmosphere is first rate."

B. P. Schulberg presents

Katherine MacDonald

in her latest and most picturesque drama for First National. One of her new series, which are unsurpassed in artistry, beauty of settings and scenes and lavishness in production.

"THE INFIDEL"

Written by Charles A. Logue and
Directed by James Young

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

You know how your patrons loved "Polly of the Follies."

Here's another just as big and fine and full of fun.

The same fascinating, irresistible, irrepressible Connie in a theme that's got such a unique and unusual twist your patrons will have the fun of their lives.

Joseph M. Schenck presents

CONSTANCE TALMADGE

in her latest joy maker
in her latest gloom chaser
in a real money taker

"The Primitive Lover"

Adapted by Frances Marion from "The Divorcee" by Edgar Selwyn; Directed by Sidney Franklin

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

MAY 13
1922

What Kind of a Man?

WHAT kind of a man should be chosen by the organized exhibitors of the United States to be their leader, both officially and actually, in these important times? What special qualities are needed?

We ask these questions because they have been asked in the last ten days so many times of us, and we answer them as they have been answered by exhibitors with whom we have talked.

Three essentials present themselves and they are: Character, Ability and a Demonstrated Service with the best interests of exhibitors at heart.

The Motion Picture Theatre Owners of America has grown into a mighty organization. It is the greatest exhibitor organization ever put together. It has an opportunity today to really serve all the exhibitors of the country as no other body ever had.

The producers and distributors have organized in a manner which is both suitable and progressive. They have chosen as their leader a man of national reputation, whose integrity, whose character and whose ability are unquestioned. This man has the confidence not only of the thoughtful men of the industry but of the country at large. It would seem to be essential that the exhibitors do no less, but they are confronted with an added problem. They must have a man who possesses these essential qualifications plus an intimate acquaintance with the exhibitor's affairs and particularly the exhibitor's especial needs.

The leader required is a man who is not a disturber, not a character assassin, not a devious dealer in the dark, but a man who is equipped both to fight and to sit in calm judgment at the council table. He should be a man who has a practical experience with large affairs, especially in legislative activities, a man who is not a mere letter writer or a maker of fancy promises and fancy phrases. He should be a man who can finish things as well as start them, a man who is square enough with the exhibitor to tell him the truth.

This new leadership should, if possible, be a man in youthful vigor, a man whose capacity for doing things has been demonstrated by actual performance. This man should be a big man, a man not given to the making of what is known in popular parlance as "bonehead plays." He should be a man whose name means something to the newspapers, whose reputation guarantees him first-page attention and who, when he speaks, will be listened to not merely in the industry but throughout the country.

A tremendous opportunity and a vital necessity go hand in hand in the selection of this leadership. If a man of character, honor, ability and national standing is chosen, the future of the Motion Picture Theatre Owners of America is assured. If a petty man, concerned only with his own egotism and seeking to destroy all who may disagree with his ideas, is chosen, it will be a sorry day for the organization.

Discard the sinister, cast off the trouble-maker and unite on a man of Character, Ability and Real Heart to lead you into the things you are entitled to have and which good leadership will get for you.

Arthur James

Cohen's Own State and Best Friends Turn Bitter Debate Seen When National

Eventful Week Marred by Wholesale, but Futile Political Moves Brings to Light Many Sensational Developments As Well As Last Hour Change in Important Sessions

By ROGER FERRI

SYDNEY S. COHEN'S staunchest friends——friends who have made it possible for him to head the national exhibitor organization—will be his bitterest foes at the big convention that opens in Washington on May 8.

Incidentally, sensational developments of the past week disclose many important and vital points, namely:

Sydney S. Cohen will not have the support of his home State.

The Motion Picture Theatre Owners of New York State, through its Board of Directors, condemned him, Irvin Salyerds of Rochester, and Edward Fay, president of the Rhode Island exhibitors and incidentally a Rochester theatre owner, as "unfair, unjust, and men who have absolutely no regard for honesty or fair play with fellow men."

That the efforts of these three men, who were charged by Rochester exhibitors with having influenced them to pass a resolution asking for the impeachment of State President Charles L. O'Reilly and Secretary Samuel I. Berman, "to dishonor and keep O'Reilly and Berman from Washington," failed.

That Cohen, despite the fact that he, as said by counsel for the Rochester exhibitors, had influenced the action of theatre owners there, again developed cold feet and did not appear to explain the charges.

That the effort to impeach O'Reilly and Berman was made because those two had mentioned the name of Senator James J. Walker for the presidency without the authority of Senator Walker to do so.

The vindication of Messrs. O'Reilly and Berman came as the hardest and important blow aimed at Cohen and his henchmen. The men who aided materially in its delivery numbered among the closest friends the national president had, but they loved fair play better than they loved Sydney and they put their organization's honor above double dealing.

Considerable importance is attached to the Albany hearing on Wednesday on the charges preferred by the Rochester exhibitors because it brought out two very important things:

First, that nothing can now prevent Senator James J. Walker from taking a seat among the delegates on the convention floor, for the Board of Directors of the Empire State organization unanimously voted to make him "a part of the official New York delegation." In this connection it was recalled that Senator Walker is an honorary member of the Motion Picture Theatre Owners Chamber of Commerce of New York, and his election to that post was at the time praised by Mr. Cohen.

Second, that a nationwide movement is on foot with Edward Fay and William True in charge to line up the states against Walker, who repeated in Albany that he is not a candidate for the presidency, by urging condemnation action against a man who has not even been nominated for any office.

Another significant political move made by Cohen this week came in the form of letters that he sent to Senator Walker and a number of exhibitor officials, wherein he states that the "dismissal of Walker is withdrawn." However, the Senator is not certain that he is still National Counsel, and at his request in Albany this week a resolution was passed to ascertain whether he still holds that office.

But while Cohen notified Walker and others that the Senator is still counsel, the national president continued his attacks on him. This he did in Philadelphia on Wednesday afternoon, which engagement he saw fit to keep in preference to explaining charges, which, it was said, he had influenced against the character of the two men who made it possible for him to secure the presidency of the national organization.

And despite the fact that Cohen emphasized the withdrawal of the dismissal and otherwise expressed his "desire to maintain harmony and retain Senator James J. Walker as counsel," he,

Against Him Following Expose; President and Walker Meet in the Capital

Fear That Defeat of M. P. T. O. A. Head Will Prompt Latter to Take Steps to Disrupt Organization Heard—Fay, True, Salyerds and Moellers Are Attacked

in a letter to several members of the New York State organization's Board of Trade repeated charges against Walker that he has retracted, the retraction having been signed personally by him and sent to Senator Walker last week.

While preaching harmony in a quiet and almost whispering tone of voice, President Cohen is sparing no effort in another and louder tone to discredit the Senator, who has only defended himself against unfair and dishonest charges made against him.

Significant, too, is the fact that Senator Walker has appeared at every meeting whereat these charges were to be thrashed out. Cohen, on the other hand, has appeared at none. In the instance of the Chamber of Commerce meeting in New York he stayed away, he said, "on advice of the advisory board," which has since denied handing out any such an advice. As his excuse for not going to Albany to explain why he had preferred charges, through Rochester exhibitors, against O'Reilly and Berman, he wrote that a "previous engagement in Philadelphia prevented him from attending."

The "previous engagement in Philadelphia" turned out to be a "ballyhoo" party arranged in that city by Harry Stevenson, manager of the Knickerbocker Theatre there, owned by Edward M. Fay, a business associate of Cohen, being in partnership with the latter in the operation of a Bronx, N. Y., theatre. Yet, exhibitors with considerably more important business sacrified time and money by going to Albany and listening to the charges, and when all evidence was turned in at that memorable trial, they did not hesitate one second to brand the charges as "false" and in the most positive terms condemned the "trickery and hypocrisy of Cohen."

That the Albany hearing was only preliminary to a bitter battle that will be finally decided in Washington is certain, for every exhibitor in New York State who can spare the time or money, will be in the capital to fight the "self-styled and self-admitted czar."

Cohen will have a lot to answer for and explain in Washington. There is some talk of he and his secret counsellors, Fay and True, having made plans to keep Walker out of the convention, but there is a small probability of this happening, for the will of the exhibitors of the country in general is to hear from all sides and disregard neither. It has been said that Cohen has adopted a means of monopolizing the memberships of various important committees, but in this, too, it is expected that he will be disappointed.

Cohen, too, has concededly "pulled a bone" in that his statements to the daily press have aroused public officials as nothing else ever did. The Lambert bill hearing in Washington, scheduled for Friday, May 5, was postponed until Monday, May 15, at the request of United States Senator Hiram Johnson of California, of the Senate Committee on Patents, who will make demand for certain explanations. The Senator and his associates also refuse outright to listen to Cohen, having already informed him that whatever statements are to be made must be made by those whom he said would represent him at the hearing. This is another blow at the rapidly-waning Cohen prestige.

It is believed in certain quarters that it was because of receipt of this information that Cohen informed Walker and others that the "dismissal of Walker was withdrawn," and he was still counsel. However, Walker wants to make certain, although it is known that the Senator will attend to all questions and matters affecting exhibitors and which he now has under his wing. It is no doubt certain, too, that the Senator will appear on behalf of the exhibitors at the music tax hearing in Washington Monday, May 15.

Another move made this week, unheralded, was the changing of the date of the meeting of the Executive Committee of the M. P. T. O. A. This meeting was set for Friday, May 5, but was held on Thursday, May 4, in Washington, D. C. Not all the members were notified of this change by Cohen, who offered no explanation for making such a move.

Just what will be the outcome of the national convention is problematical, but the question is occupying the thought of exhibitors throughout the country.

Here are the salient facts as they exist up to press time:

Cohen, True and Fay have attacked Senator J. J. Walker and others merely because of publication in New York of a story that Walker was a candidate for the presidency. The Senator never authorized such a statement and has never announced his intentions of being a candidate for office.

On the contrary, he has emphatically stated time and again that *he is not a candidate for the presidency.* The Board of Directors of the Motion Picture Theatre Owners of New York entertained a motion that it present Walker's name, but the latter said: "When I said good-bye in New York I meant it. When you can show me that you exhibitors control your organization, I'll come back. But there is nothing doing on this presidency stuff. I stand pat on that." And at his request the motion was withdrawn.

Cohen and others have preferred charges against Walker, charging neglect of duty, misconduct, and breach of confidence, but neither he nor the others who were parties to the consummation of the charges appeared at the hearings, although in Albany the Rochester exhibitors were represented by counsel, Jules McInerney, and Jules Greenstone, a Rochester theatre owner. But these gentlemen flatly stated that it "was Cohen, Salyerds and Fay who influenced the charges and that the resolutions seeking the impeachment of O'Reilly and Berman were made on hearsay information." At both hearings Cohen developed cold feet.

Former treasurer of the national organization, E. T. Peter of Dallas, Texas, who resigned as manager of Movie Chats, this week issued a statement in which he makes many interesting disclosures concerning the conduct of Cohen. This statement is published elsewhere in this issue.

The Philadelphia "circus," staged by Mr. Fay's employe, Harry Stevenson, turned out to be a splendid "ballyhoo," with Cohen leading the hurrahing for himself. Michael O'Toole, who has repeatedly reminded exhibitors of the "fascination of newspaper work" and yet has been spending his time as personal "praise agent" for Cohen, was at that meeting and, according to those who were present, he proved a willing lieutenant for the national president.

Why Sydney Cohen attached more importance to the Philadelphia "ballyhoo" than he did to a trial at which he was the accuser is something that his staunchest friends would like him to explain in Washington. They would also like to have Cohen face Walker in Washington next week and explain the charges. But it is a 5 to 1 gamble that Cohen will evade any such meeting, say the well-informed ones.

It has been stated that Cohen and his clique stand ready to break away from the organization and form their own body if the present president or some candidate acceptable to him is not elected. Cohen and his henchmen have held daily meetings in New York and are said to have selected a candidate to pinch-hit for Cohen in the event that the feeling at the convention is against him. William Steffes has been mentioned, but the Minneapolis man would make no statement other than to praise Sydney Cohen. The talk of True's candidacy took on such a farcical aspect that even those who are mot interested in the welfare of the Hartford man could not help, out of pity and in anticipation of what would happen if his name were mentioned, to withdraw it.

That the convention will take on a fighting atmosphere from the outset is certain. All factions are going to the convention strongly organized. The fact that the meetings will be held in the national capital is important, for the every move of the exhibitors will be watched by reformers' representatives, who infest Washington. As a matter of fact, already reformers have capitalized on disclosures and statements made by Cohen in his attacks on his opposition.

There is some persistent talk that the convention will break up. There is a strong rumor that if defeat stares the Cohen faction in the face that it will withdraw from the convention and proceed to organize a second exhibitors' body in Washington.

That some sort of a split in the organization will result unless differences are adjusted is accepted as certain in both quarters. It is admitted on both sides that it was "war to the finish." The anti-Cohen forces threaten to break away if a Cohen man is returned to the presidency, and the Cohen faction say they will withdraw if an anti-Cohen candidate is elected.

The impartial element has determined that the organization must exist; that it will be a disgrace to the exhibitors of the country in general to disrupt the organization because of personal differences and that if the exhibitors are "sick and tired" of Cohen, the latter and his faction should do everything within their power to restore the organization into the confidence of public men.

However, there is only a very slight chance of the two factions patching up their differences before the convention. The Cohen faction is spending money like water in sending out telegrams daily, attacking Walker and making charges that exhibitors will want substantiated in Washington.

It is stated that Cohen will oppose an open hearing on any charge he or any of his men have made, but it is not expected that exhibitors will tolerate this, for the reason that the charges were made in the public prints and in order that justice be served, the explanations should be made in public and not behind closed dors. Those who will demand an explanation of these charges will insist on an open trial.

The Rochester exhibitors will personally prefer charges at the national convention against Cohen, Salyerds and Fay. The New York State organization also will make charges against them and insist on an answer. The resolution exonerating O'Reilly and Berman, containing the information that the impeachment action was "influenced by Cohen, Salyerds and Fay," also will be read to the convention.

O'Reilly and Berman Exonerated

THE following resolution, effectively exonerating Charles L. O'Reilly and Samuel I. Berman, president and secretary, respectively, of the Motion Picture Theatre Owners of New York State, of any guilt on charges made through the Rochester exhibitor unit, was passed unanimously by the Board of Directors at the trial held in Hotel Ten Eyck, Albany, N. Y., on Wednesday, May 3:—

"Whereas, Jules Greenstone, representing the Motion Picture Theatre Owners of Rochester, states that the alleged charges against President Charles L. O'Reilly and Secretary Samuel I. Berman, of the Motion Picture Theatre Owners of New York, were influenced by Sydney S. Cohen, Irving Salyerds and Edward M. Fay,

"Whereas, the records of the organization and evidence submitted to this Board of Directors prove these alleged charges to be false and without foundation,

"Therefore, be it resolved, that these charges are dismissed, and, be it further resolved, that this Board of Directors express its unqualified and whole-hearted confidence in President O'Reilly and Secretary Berman, and express to them its regret for the reflection unjustly cast upon them, and further,

"Be it resolved, that this resolution be brought to the attention of the national convention in Washington."

New York State Exhibitors Exonerate O'Reilly and Berman, but Brand Cohen and Fay as "Hopeless Mental Derelicts"

Albany Hearing On Rochester Resolution for Impeachment Brings to Light That National Officials Influenced Move Taken Merely On Hearsay Information—Commend Walker

By ROGER FERRI

ALBANY, N. Y.—Sydney S. Cohen's own State—New York—has repudiated him and his alleged activities and will send to Washington a delegation that will present to the convention a resolution, passed unanimously by the Board of Directors on Wednesday, February 3, effectively exonerating President Charles L. O'Reilly and Secretary Samuel I. Berman, of the Motion Picture Theatre Owners of New York State, of any guilt on charges preferred by the Rochester unit last Friday.

The resolution was passed following a dramatic trial of the charges before the Board of Directors. The charges included a resolution adopted by the Rochester unit asking for the impeachment of O'Reilly and Berman and suggesting that A. A. Elliott be "appointed to serve the unexpired term."

After five hours were consumed in receiving testimony, the Board exonerated the two gentlemen and supplemented this action with the passage of another important resolution directly affecting the national convention. These resolutions made the following provisions:

That the national convention be informed of the action of the Board of Directors taken on the Rochester charges.

That the impeachment sought by the Rochester exhibitors was brought about by "influence and information" given them by Sydney S. Cohen, Irving Salyerds and Edward M. Fay.

That Senator James J. Walker will accompany the official New York delegation as the official guest of the Motion Picture Theatre Owners of New York State and as honorary member of the Picture Theatre Owners' Chamber of Commerce of New York.

That the telegram sent out from national headquarters telling that at a meeting of the "Board of Directors of the New York organization held in New York on April 24 Charles L. O'Reilly and Samuel I. Berman were condemned" contained a falsehood, for the Board of Directors did not meet until April 25, on which day the telegram referred to was received by the various exhibitor officials. The telegram bore the date of April 24, the day before the committee met.

That the New York State organization take immediate steps to incorporate its organization under the membership law.

The trial was the most dramatic event held in Albany, surpassing even the Chamber of Commerce meeting in New York last week.

Two men—Charles L O'Reilly and Samuel I. Berman, two of the best and staunchest friends Sydney Cohen ever had, men who had made it possible for him to become president of the national organization — were placed on trial, charged with negligence and misconduct while in office. The charges, according to Jules Greenstone, chairman of the Rochester exhibitor unit, and Counsel John I. McInerney, representing the Rochesterites, were influenced by "Cohen, Irving Salyerds and Edward Fay and made on the information given by those men."

When all the evidence was in the Board wasted no time in exonerating O'Reilly and Berman.

The acquittal, however, carried with it a bitter denunciation of Cohen. Every member in the room applauded the remark that "it was the dirtiest trick ever attempted by any man or set of men," and that Cohen's place was in Albany to explain the charges and not in "Philadelphia where we have been informed he has gone to fill a previous engagement."

The Board left no doubt in the minds of any of the spectators that it meant business and that is will tolerate no such tactics. It vindicated the men, but emphatically characterized the "effort of these three men as disgraceful and one demanding further explanation."

Cohen was characterized as possessing a "yellow streak the width of the Atlantic Ocean" by one of the members, while Presiding Officer William Dillon of Ithaca, after passage of the resolution, arose and said:

"Up until yesterday I was the greatest friend Sydney S. Cohen ever had. I still like him personally, but as the leader of an exhibitor organization he has proved himself totally incapable, and when I see him I shall tell him so.

"I want to say that it is a dirty, rotten shame that such a contemptible trick was perpetrated by men whom we have trusted implicitly and, that after making these charges, they can stay away and leave such serious charges unexplained. The accused are here. Where is Cohen? Where is Salyerds? Where is this Fay? They influenced these charges and this impeachment action. Their place was here with you and me. Why did they not appear? Ah, it is all plain to me now. But I want to tell you, folks, it hurts me, because I have always respected and admired Sydney S. Cohen. But no more. I've found something out that can never make me believe that he is the man to head an organization."

At this point Jules Greenstone, one of the Rochester exhibitors, came forward and asked for privilege to speak.

"I am sorry that the charges were made," he said. "As I have said, we were influenced and misinformed by Cohen, Salyerds and Fay. I am confident that a gross injustice was done O'Reilly and Berman by the Rochester exhibitors, but when I get back I will explain the whole thing and assure you that when you go to Washington you will find that the Rochester exhibitors are with you one hundred per cent. to see that these men are brought to justice and made to explain their actions."

Counsel McInerney also made a statement in which he attacked Cohen, Salyerds and Fay. He upbraided the organization for having failed to incorporate, and added:

"The wonder of this is that you all, as business men, should proceed to do business and build such an important organization and yet neglect to incorporate it. Why, in the eyes of law you have no voice in this matter, for the Rochester exhibitors are incorporated. I have been

your friend right along and always will be, but I want to say that it is disgusting to find such an organization of business men not incorporated. Why, not even your national organization is incorporated. What do you think they are going to say down in Washington when they learn that you have not been incorporated? You have been organized for about three years and yet in all that time neither your National nor State organization has adopted either constitution or by-laws, let alone the fact that neither is incorporated. It's disgraceful, and I can't get it into my head that you as busines men should be responsible for this negligence. It's nothing to be proud about and it's nothing that will make friends for you among sincere and real business men."

The friendly advice of counsel for the Rochester exhibitors was accepted and immediate steps taken to incorporate the constitution. It was also decided to hold a special meeting following the convention, when the constitution and by-laws, now in the hands of a special committee, will be adopted. The question of incorporation has been entrusted to a committee of attorneys, Quittner, Edelherz and Benton.

The meeting was held in Assembly Room A of the Ten Eyck Hotel, and promptly at 1.30 o'clock the session was opened by President O'Reilly.

The following members of the State Board of Directors were present:

David Cohen of Binghamton, Sam Sheer of Corona, Samuel Peyser of Staten Island, Charles Steiner of New York, Walter Hayes of Buffalo, Leo Brecher of New York, W. H. Linton of Little Falls, Jules Michaels of Buffalo, Joseph Quittner of Middletown, Bernard Edelhertz of New York, Jules Greenstone of Rochester, Samuel Suckno of Albany, V. A. Warren of Messena, A. A. Elliott of Hudson, Louis Buettner of Cohoes, Rudolph Saunders of Brooklyn, and William Dillon of Ithaca. Charles L. O'Reilly and Samuel I. Berman are also members of the Board of Directors, but as they were defendants, they did not sit in. The absent directors were Howard J. Smith of Buffalo, Fred Cook and Nathan Robbins.

Others who were present were representatives of the trade, daily and national syndicate press: John Walker of Schnectady, William A. Landau, president of the Theatre Owners' Chamber of Commerce; William Brandt of New York, Sam Moross, William McCarty of Hoosic Falls, Senator James J. Walker of New York, who was counsel for O'Reilly and Berman, and William Benton.

Chairman O'Reilly read the minutes of the meeting of the Board of Directors in New York on April 26. He explained that the reason for that meeting was the reported dismissal of Walker as general counsel of the national organization. He detailed the examination of Irving Salyerds, charging the latter with dissemination of false information and attempting to disrupt the organization. The Board at that meeting condemned Salyerds for sending "false and misleading telegrams throughout the country," and also passed a resolution expressing appreciation for everything that Walker had done for exhibitors as well as the theatre owners confidence in the Senator.

At that meeting, too, O'Reilly, the minutes showed, announced that he would elect the convention delegates in Washington on May 8, when the names would be turned over to the Board for action.

That evening another session of the Board of Directors was held in New York, with Sydney Cohen, William A. True and Edward Fay present. At this meeting, O'Reilly said, Cohen made the statement that it was the Executive Committee and not he who sent out telegrams attacking Walker or in any way making any statements in telegrams to officials. At this meeting William True made the charge that Walker had been negligent in that he had not given "proper time to a Connecticut case," also that the Senator was in Albany serving the State for many weeks and that he had been ill for a long time. Fay, according, to the report, satisfied himself by resorting to personal attacks.

O'Reilly then read the financial statement up to April, 1922, in which was shown that $1,800 was paid into the State treasury for booths at the State convention in Albany in February. He then mentioned other amounts, stating that it was the hope of the State organization to have its national quota all paid up before the national convention. The report was adopted as read.

Mr. O'Reilly then referred to a series of telegrams that had passed between him and Sydney Cohen and members of the Rochester unit, arising from the action of the Rochester exhibitors in passing a resolution asking for the impeachment of O'Reilly and Berman. He stated that he had come into information that the Rochester exhibitors at a meeting held in that city on Thursday, April 27, had passed a resolution expressing confidence in Cohen and asking for the impeachment of the two State officers.

Mr. O'Reilly explained fully the steps he had taken to run down the source of information that led to the charges. He said this investigation convinced him that the information on which the charges were made were inspired by individuals not of Rochester. He told of letters and telegrams he sent to President Cohen, William Callahan, Cass Stahley, George Caffrey and Jules Greenstone. In some of these wires he threatened legal action in the event that those who made the charges against him did not appear at a meeting of the Board of Directors in this city on Wednesday, May 3.

O'Reilly said also that he received a telegram from Jules Greenstone Friday evening, April 28, informing him that the Rochester exhibitors sought his removal from office and suggested the naming of A. A. Elliott as his successor. Mr. O'Reilly submitted the telegrams and all correspondence bearing on the issue as exhibits. Among the charges made against him, said Mr. O'Reilly, were those accusing him of having sent Samuel Berman through the West to spread propaganda boosting Walker for the presidency, failure to turn over cash receipts and reports to the State Treasurer and failure to turn over the seat tax to the national organization.

In response to his telegrams and letters that his accusers be present at the hearing when they could repeat and explain the charges, came information that these men, excepting Greenstone, who did attend, could not get away.

Then O'Reilly said:

"I feel that at least I should have been phoned, wired or written to by these Rochester exhibitors before they took such action. However, I was not told anything about this meeting, and in spite of the fact that serious charges were made against me I was not even consulted or asked to be heard. I have told you what I have done to run down these maligners of people's reputations. I intend to go through with it. I intend to prove beyond any doubt that these charges are absolutely false and without foundation."

Here Mr. O'Reilly turned over the gavel to Vice-President William Dillon, who presided at the trial that followed, O'Reilly taking a seat beside Berman, the other defendant.

Senator Walker arose and announced that he represented Messrs. O'Reilly and Berman. He urged that the chairman call for those who made the charges against the two. Caffrey did not answer. Ditto Stahley and Callahan.

Mr. Greenstone answered "present," and then John McInerney, one of the ablest and best known attorneys in the State, announced that he represented Mr. Greenstone and "the other Rochester exhibitors."

Walker here suggested that as counsel for the accusers Mr. McInerney be asked to submit what evidence he had to bear out the charges against O'Reilly and Berman.

McInerney replied in the form of an application for adjournment until such time as he could get the Rochester men together.

"Remember, gentlemen, we, the Rochester unit, are an incorporated body," he said, "while you and your national organization are not incorporated. I have been a friend of yours for a long time and come here as a friend, but I warn you to go slow and consider well every move and step you take. If you want to disrupt your organization go ahead and do it, but as a friend just let me warn you about what the future may bring. I do not have to answer your summons, for you have no standing. There is nothing legal about your transactions, because you are not incorporated.

"I have made a motion to adjourn not because we are afraid, but because we cannot very well prove our charges or

Walker Speaks Straight Stuff

THE following statement was made to the trade press this week by Senator James J. Walker in Albany on Wednesday, May 3rd:

"They have now sent out a lot of false statements to the effect that I am a producers' candidate. I am nobody's candidate for anything. I just can't make this thing out at all. The more I think about it the more complicated it becomes. In the first place, Sydney S. Cohen has written me to the effect that I am still national counsel of the M. P. T. O. A. But I don't think he's on the level about it. I don't think I am counsel, for in letters he has sent out to officials he repeats false charges against me and my dismissal. He does this very thing in his official organ, 'The Exhibitors' Bulletin.'

"He has said that I am the producers' candidate, that I have sold out to producers. No one knows better than he does that this is an absolute falsehood. He knows that there isn't a single syllable of truth in that charge. Why did not I sell out to Famous Players when the Mrs. Dodge, and Schwartz cases were up, when I had something to sell? Why didn't I sell out to First National when we were fighting that organization and had something to sell? No, he wants you to believe that I have sold out now that I have nothing to sell.

"For thirteen years I have been a member of the State Legislature and not even my bitterest political opponents ever said or insinuated that Walker had a price. I could have been made rich if I wanted to sell, but here is one man you can't buy. Sydney Cohen and his men went down to Wall Street to see if they could get something on me, but they learned the truth—that James J. Walker is not on sale. And that's more than I can say about some people I know.

"They have made this charge without any ground for it. They have made this charge in the newspapers and this is one of the many charges that I will demand be answered.

"The only reason this hopeless mental derelict has to make these false charges against me is because a newspaper published a story that I was a candidate for some office I didn't want. I'm the one who should have been sore. Yet, he jumps up and makes these charges. I am not representing anyone but myself in this controversy. Certain things have been said that will have to be proved.

"But you can tell Sydney S. Cohen and everybody else that here's one man who isn't afraid of anything he has done. There is an old adage that a man's future can only be judged by the past. Well, I'm willing to have my future judged by my past. I'll stand on my record. And if there is a single man out of the eleven million who vote who can pick one thing out of my record that was not on the level, who can show proof that this man sold out or was on sale at any time, I'll apologize to Sydney S. Cohen and never again darken the doors of the exhibitors of this country.

"Cohen takes exception to the report published by The Evening World in New York that I wanted a salary of $75,000 for the Presidency. That is absolutely not so, for I have never authorized anybody to mention my name in connection for an office that I am not a candidate for. Therefore I could have mentioned no price. And he knows that that statement is ridiculous, for how is it possible for a man who couldn't get $12,000 out of an organization expect a salary of $75,000? It can't be done.

"I am glad that the New York exhibitors have invited me to accompany them to Washington, for I do love to be there. I am going to prove to the whole world the falsity of those charges."

establish any foundation for our case without the presence of certain persons on whose information and statements the gentlemen whom I represent relied upon in making the charges that we are trying today. The charges made by the exhibitors of Rochester were influenced and made purely and absolutely on the information and statements made by Sydney S. Cohen, Irvin Selyerds and Edward M. Fay.

"I have tried to get these gentlemen to come here, but have failed. I understand that Mr. Cohen is in Philadelphia. So is Fay. I don't know where this person Salyerds is. But what I do know is this: that without these men we cannot properly pass on this case, for the charges were made purely on the information and statements supplied and made by Cohen, Fay and Salyerds. They are not here and without them I cannot do justice to my clients. That is why I ask for an adjournment until such time as I can get those three men to come here and explain themselves and the information and statements furnished the Rochester exhibitors.

Senator Walker then said:

"It looks like my good friend, Mr. McInerney, is asking for an adjournment of nothing. These promiscuous charges have been made with malice aforethought and yet the three men—Cohen, Salyerds and Fay—who influenced and humbugged the Rochester exhibitors into making are not here. We are told by counsel for the Rochester exhibitors who the real culprits are. You now know the truth. You have it from the lips of those who also have been stabbed in the back by those whom they believed to be the real friends. You have the truth now and don't forget it. Cohen and Salyerds and Fay, with their lies, with their misinformation and utter disregard for the truth, sent to Rochester information to discredit these men whom you know to be honorable and sincere. They sent this information and urged these charges be brought so that they could disrupt your organization.

"This man, who sits like a czar at the head of your National organization, takes it upon his own shoulders to roam about the country maligning the reputation of good and decent men. He can make charges—any kind of charges—but he does not have to explain these charges. He isn't here, is he? So he doesn't think much of your organization or you folks who have been his dearest friends. Why should he have come here? He says that he is in Philadelphia.

"Well, maybe he is. I don't know. But I do know one thing and that is that his place today was here on this floor telling you what he meant when he influenced these charges. Is that Philadelphia meeting more important than this trial at which the reputation of two men are at stake. Does he think that he can say what he wants to against any man and get away with it? Does this demagogue entertain the idea that he can peddle gross lies and slander about his fellowmen and not be made to give an account of those charges? Oh, he probably thinks that, but he's on his way to learn more.

"You can readily see by the action of this person that he considers your organization a huge joke. If he didn't consider it as such then why wasn't he here, because the charges constitute anything but a joke. They are serious.

"It is true as Mr. McInerney as stated that neither this nor the national organization is incorporated. And it is difficulty for counsel then he ascertains that the little Rochester unit is incorporated, for an un-incorporated body without a constitution or by-laws has no jurisdiction over an incorporated organization. And yet there is something bigger than law at stake. It is honer. It is integrity. It is Americanism.

"Since time immemorial when a charge is heard, it is always the prerogative of the man assailed to say when and where the trial shall be held. I never knew the man who made slanderous utterances who was allowed by court to get further time to explain his charges. Are they afraid? Why should they want time? Why, if they made such charges, are they not here to explain them I ask again? Are their charges a joke? Are you a joke? Why should men like Cohen, Salyerds and Fay be allowed to make a laughing stock out of your organization? The Rochester exhibitors disavow these charges—charges made purely on the hearsay of certain individuals who influenced them with malice aforethought.

THE delegates to the national convention in Washington will be apportionated according to the Congressional representation of each State. The delegations will vote as units, caucus meetings preceding the voting. Following are the number of delegates to which each State is entitled:

State	Delegates
Arkansas	7
California	11
Colorado	4
Connecticut	5
Idaho	2
Georgia	12
Illinois	27
Indiana	13
Iowa	11
Kentucky	11
Kansas	8
Louisiana	8
Maine	4
Maryland	6
Massachusetts	16
Michigan	13
Minnesota	10
Missouri	16
Mississippi	8
Nebraska	6
New Hampshire	2
New Jersey	12
New York	43
North Carolina	10
Ohio	22
Pennsylvania	36
Rhode Island	3
Oklahoma	8
South Dakota	3
Texas	18
Utah	2
Virginia	10
West Virginia	6
Total number of M. P. T. O. A. Delegates	373

"They charge these men with disloyalty. I wonder what that word means? Of course, I am a professional politician (laughs) and perhaps I don't know. Anyway, that's the insinuation of your czar. We must make a precedent of this week. We must show that we of the motion picture industry will tolerate no such thing, that we will tolerate no maligners of men's reputations. Were these charges a subterfuge? What were they? And why were they made? Nobody is here to answer these questions. All we know is that Mr. Greenstone and Mr. McInerney are here representing the Rochester exhibitors. And from them we are told who influenced these charges and why they were made and that they were made merely on hearsay. This leads us to one conclusion that these Rochester exhibitors were duped, and tricked by the very head of the national organization with which they are affiliated.

"If there was any justification in these charges, why are not they here? What means have they taken to elect a successor to O'Reilly and Berman? Certainly they can't do that in Philadelphia. Is it that the exhibitors of eastern Pennsylvania are so weak that they need the services of a man like Fay? They can have him. I don't want him."

Walker hear read a telegram sent by Cohen, according to Counsel, in which the national president stated that "Rochester resolution is not of my making. It represents the opinion of Rochester exhibitors."

Then Walker went on:

"Now, listen. Did you ever hear anything like it? Here we have Mr. Greenstone and counsel for Rochester exhibitors. They tell us that Cohen, Fay and Salyerds influenced these statements and that it was on statements and information furnished by these men that the resolution was passed. Yet, Cohen said he had nothing to do with it. I ask you, what do you think? I know what I think, but you think for yourselves in this matter.

"They (the Rochester exhibitors) sent the ablest attorney they could get, yet they send him empty-handed, for they say that their actions were prompted by hearsay information and the influence of these three men. They send him here without a single piece of evidence to bear out their charges or to justify their action."

Walker here read telegrams sent to various exhibitors throughout the State and then asked McInerney if he had any date in mind if an adjournment were assented to so that Cohen, Fay and Salyerds could be made to explain their action. McInerney reported that he was not authorized to set any definite date as everything depended upon the appearance of the three.

"It is now a matter of justice," said Walker. "You heard what counsel for the Rochester exhibitors said. You owe these two gentlemen something. They have been charged with certain things. They came here to defend those charges. Where are the accusers. This has absolutely taken on every phase of a joke and remember, this industry has not so many friends that it can be made a joke of by a few exhibitors within it. There are blue law advocates and reformers who are waiting for just such chances as the one you are giving them today. They throw this back at you and make you lie. Just wait and see.

"I have every confidence in this organization. I've got to have it as vindication, as justification that my three years' association with you has not been in vain. I believe that you should indicate that while there are a few derelicts, there is a vast majority in your organization of men with self-respect, who are going to take a positive stand. I have only the interests of these men in mind now. You've got to establish a precedent. Set today some kind or character and standard on your business. Let it be known that it was the Empire State exhibitors who set the precedent that no man can be maligned or accused without a square deal.

"You must show that no man can get away with what these hypocrites are trying to get away with. Let it be written in clear letters that charges cannot be recklessly made without the accusers coming forward with evidence to substantiate those charges. The man charged with the meanest felony can compel the accuser to face him. Why can't these men? No man is too great or so mighty that he may make damaging charges against the good reputation of men and laugh it off on the excuse of a previous engagement. Not even the Czar of Russia got away with a bluff like that."

After painting a mental picture of the two defendants who had hastened to get a trial when the charges were made, while those whom the Rochester exhibitors said influenced and urged their action remained away, Walker thundered out:

"Do that thing today that you will never be ashamed of and let it be a warning to others who may resort to the same trickery.

"So, Mr. Chairman, in the names of these two gentlemen, I say that if there are any men in this chamber who have any evidence of negligence or misconduct on the part of these men or who wish to make additional charges against them, please ask them to do so now."

Walter Hayes of Buffalo, then arose and said that Saturday he had heard that the Rochester unit had sent $800 to New York and that Treasurer Linton had not received that money. Then he explained his efforts to bring about a hearing and that Callahan on Sunday told him he was anxious to thrash the matter out. Another meeting was held on Monday of this week when it was agreed to go to Albany.

Jules Michaels of Buffalo, said that Mr. Callahan came from Rochester to Buffalo to ascertain what stand the Buffalo exhibitors were taking in the controversy. There, Mr. Michaels said, Mr. Callahan told him of the Rochester meeting. He spoke of conversations he had with other members and then referred to a letter he received from Cohen in which he said that he was not a party to the Rochester action, but, adding, that it was purely a local matter. The Cohen letter further stated that he (Cohen) was for harmony, but, said Mr. Michaels:

"After writing me in that letter that he is for harmony, he proceeds in that very same letter to make charges against O'Reilly and others."

Mr. Michaels also stated that Mr. Greenstone of Rochester, had told him that the Rochester "bunch had pulled a bone and that the only trouble was in the fact that the meeting and whole thing was done too soon." He said he had understood that the Rochester men would come to Albany. Mr. Greenstone did not deny the conversation with Mr. Michaels and his counsel offered no objection to Michael's testimony, who added that it was Mr. Greenstone's assertion that "the meeting of the Rochester crowd should have been held off until Washington and the action taken there."

Bernard Edelherz, of New York, spoke and said that in all his 21 years' experience as attorney he had never witnessed such a "disgraceful exhibition." He minced no words in attacking Cohen, Fay, Salyerds and the Rochester exhibitors. He said that "it is a shame to think that the time has come when men like that can go out and wreck the reputation of good men and not consider themselves obligated to furnish substantial proof. Here we are told by representatives of and one of those who helped draw up this insulting resolution that the action was influenced and taken on hearsay. I never heard of such a thing. And to think that real men would do that! That is what is most disgraceful and sickening about the whole thing. We can exonerate not only these men against whom the charges have been made, but who are here, but also condemn those who made the charges and did not come here."

McInerney repeated that "Cohen, Fay and Salyerds influenced the resolution and that it was on their hearsay that the charges were made" and that not until these men could be brought together did he feel able to proceed. However, if the exhibitors wanted to proceed, he added, he was agreeable.

Mr. Walker reviewed the charges again, seeking to know how the Rochester exhibitors knew certain things that they could have got only through information furnished by national officers.

Mr. O'Reilly stated that one hour after Cohen had personally received a letter from him notifying him of the Albany trial, he (Cohen) advanced the meeting of the executive convention committee from Friday, May 5, to Thursday, May 4.

Walker then went on:

"There is a charge concerning money matters. Listen, with an association like yours I think that shortage of funds is a matter of national importance. You see they knew it. They came to you with a poisoned needle. If it is a question of national concern, why pick on Rochester? Why publish them? Why give them to the papers? Ah, there was a reason for all that. There was a reason why

these three men picked on Rochester. And you all know it down deep in your hearts."

Michaels then said that he had personally got in communication with Sydney S. Cohen and pointed out to the latter the importance of the trial. At this point, Joseph Quittner of Middletown, a member of the Board of Directors, said that he had sacrificed important personal business and rode all night from Washington to be on hand, because he thought the issue was a most important one and he upbraided the accusers for not daring to appear.

It was then voted to proceed with the trial and that all evidence be submitted to the Board.

This was agreeable to Counsel McInerney of Rochester and he submitted his evidence, purporting to back the charges. This evidence consisted of mainly two exhibits—"Exhibitors' Bulletin" of April 29 issue and a letter sent by Sydney S. Cohen.

The article in "Exhibitors' Bulletin" was headlined "A Call to Arms!" The article was read. It was an attack on Berman, as well as O'Reilly. He told of a trip to Sam Berman, quoting from letters he received from various men Berman is alleged to have "talked to in the interests of the candidacy of Senator Walker." He also accused Berman of making "slandering and untruthful statements about me." He refers, too, to a telegram sent to him by Claude R. Cady, president of the Michigan exhibitors, seeking to know "Who is paying the expenses of Berman"?

In the statement over his signature in "Exhibitors' Bulletin," Mr. Cohen also states H. M. Richey, general manager of the Motion Picture Theatre Owners of Michigan, in Detroit, wrote him that Berman had addressed a special wire to Miss Goldstein, secretary of Adolph Zukor, of Famous Players-Lasky Corporation.

The writer, who happened to be in Detroit at the time and was with Mr. Berman when Mr. Richey came into his room at Hotel Statler on Sunday, April 22, can state that no such telegram was sent out by Mr. Berman, who has since sent Jim Ritter, of Detroit, authority to call at the Detroit offices of Western Union and Postal Telegraph and get copies of every telegram he (Berman) sent out.

Cohen, however, in telling the story in "Exhibitors' Bulletin" did not mention this fact. However, he does attack O'Reilly and Walker and said that he did not mind "Senator Walker's attack on myself, but it was entirely unjustifiable for him to go out of his way in his tirade of abuse and visit his spleen upon Mr. True and Mr. Fay . . . who have been incessant workers of our organization."

In that statement, too, Mr. Cohen says "he is for harmony," but he proceeds to create discord by making many charges. He also outlined the Chamber of Commerce meeting last week, reiterating his previous statement that he had been advised "to remain away by the executive committee."

In the same bulletin Mr. Cohen states that "dignity must feature the Washington meeting," but adds: "beware of treachery."

Another exhibit that Mr. McInerney submitted as evidence was the following letter received from Sydney S. Cohen:

"Officers and Members of the Executive Committee of the Motion Picture Theatre Owners of the State of New York:

"Gentlemen: I am in receipt of the following letter from Charles L. O'Reilly, president of the Motion Picture Theatre Owners of the State of New York and Secretary S. I. Berman:

"'April 29, 1922.

"'Mr. Sydney S. Cohen, National President,
Motion Picture Theatre Owners of America,
1482 Broadway,
New York City:

"'Dear Sir: A copy of a certain resolution purporting to have been adopted at a meeting of the Rochester Motion Picture Exhibitors' Association, held in the City of Rochester on the 27th day of April, 1922, sets forth certain charges against the undersigned, president and secretary, respectively, of the Motion Picture Theatre Owners of New York State, one of which purports to be that the undersigned persons have been disloyal to "Our National President, Sydney S. Cohen."

"'Because of the above, a meeting of the Board of Directors of the Motion Picture Theatre Owners of the State of New York has been called for Wednesday, the 3d day of May, 1922, at the Ten Eyck Hotel, in the City of Albany, New York, at 1 o'clock in the afternoon.

"'I deem it your duty to be present at the above mentioned meeting in the City of Albany and there submit any and all proof which you may have of any or such disloyal conduct on our part.

"'Very truly yours,

"'CHARLES L. O'REILLY, President. S. I. BERMAN, Secretary.'

"This letter was delivered to me by a messenger from the State Headquarters this (Monday) morning, although dated Saturday, April 29th.

"Notices have been sent out by Chairman W. A. True for a meeting of the National Convention Committee at Washington on Wednesday, May 3d, and a meeting of the National Executive Committee is to be held on Thursday, May 4th, in Washington. The Exhibitors from Eastern Pennsylvania have a meeting in Philadelphia at noon on Wednesday. This meeting was arranged last week and I was requested by President Stevenson, of Philadelphia, to stop over for an hour or so on the way to Washington and attend this meeting. I agreed to do that. So you will readily see that, much to my regret, it will be impossible for me to be in Albany on Wednesday afternoon to attend your meeting.

"The Rochester resolution was not of my making. It represents the sentiment of the Rochester Exhibitors, based on the knowledge they obtained of the situation while in New York City and their own information of the manner in which affairs are being conducted in the State. I refrained from making any move which would tend to further aggragate the difficulties existing in New York City, at the suggestion of members of the Executive Committee of the Motion Picture Theatre Owners of the State of New York. Your members are entirely familiar with the harmony moves made within the past week by myself.

"I have been the subject of vitriolic abuse and vituperative statements which were entirely without warrant. I have given my best efforts to the advancement of our National and State Organizations at great personal and financial sacrifices. These adverse statements I know fell far short of the obvious purpose of those who made the same. I still feel that I have the confidence and esteem of my fellow Exhibitors in the State as evidenced in the many letters and telegrams constantly coming to the National office from New York, all over the country, in fact, yet I am anxious to avoid any move which will tend to further irritate the situation because of the bad effect it might have on our organization.

"The last issue of the 'Exhibitors' Bulletin' tells the story of recent manouvers in a very definite way. A considerable portion of what was ordered done by the delegates to the Albany convention of the Motion Picture Theatre Owners of New York State in February has not been attended to. I might refer you to the matter of Mr. McLean, of Kingston, and United Artists and the demand for lower film rentals. The New York

Facts You Should Know About the Third Annual Convention of the M. P. T. O. A.

Time—Monday, May 8th to Friday, May 12th.
Place—Washington Hotel, Washington, D. C.

PROGRAM

Monday, May 8th

10 a. m.—Registration at Hotel Washington, Washington, D. C.
2 p. m.—Business session with addresses of welcome by distinguished officials.

Tuesday, May 9th

10 a. m.—Business session.
10 a. m.—Trip for ladies by special train to Arlington National Cemetery and Mount Vernon.
2 p. m.—Business session.

Wednesday, May 10th

10 a. m.—Business session.
10 a. m.—Tour of the capital in automobile for ladies. Seventy seven-passenger cars will be placed at disposal of guests.
2 p. m.—Business session.
7 p. m.—Third annual banquet in Salon Des Nations, Washington Hotel. Speakers will be President Harding, Vice President Coolidge and other distinguished national and State officials.
8 p. m.—Theatre party for ladies.

Thursday, May 11th

10 a. m.—Business session, including annual election of national officers of M. P. T. O. A.
1 p. m.—Visit to the White House, where delegates and their guests will be officially received by President and Mrs. Harding.
2 p.m.—Business session.
Remainder of day—Visits to Corcoran Art gallery and the Pan-American Union Building.

Friday, May 12th

10 a. m.—Business session with adjournment sine die.
12 Noon—Luncheon.
2 p. m.—Baseball game at Washington American League Baseball Park for delegates and their guests.
2 p. m.—Visits to places of interest for ladies, accompanied by lecturer.
8 p. m.—Annual grand ball of the Motion Picture Theatre Owners of America in Salon Des Nations, Washington Hotel. All the popular stars and theatrical headliners, together with leading producers will be on hand.

State officers were ordered to take these matters up with the National President. This I know was not attended to, as well as the matter of adjustments with respect to film contracts complained of at the convention. I wrote to President O'Reilly in March about these matters and tried to arrange conferences with him to take up the same in a definite way, and I received a reply in which he stated that the matter was being attended to. Yet no action was taken in this matter by Mr. O'Reilly. I enclose copy of correspondence.

"It would seem that the time and great amount of money used by Mr. Berman in touring the Middle West, abusing me and making slanderous statements generally about our organization could have been used to better advantage carrying out the instructions given to Messrs. O'Reilly and Berman at the Albany convention and caring for the wants of our members in the State. The State headquarters in this city have been used as the central point for the issuing of this slanderous propaganda in which the Motion Picture Theatre Owners of America was discredited and left open to outside attack. All of this time the interests of the State organization were being neglected. You will recollect at the meeting in the State headquarters in New York City on Tuesday evening, April 25th, that Mr. O'Reilly stated in the presence of members of the Executive Committee and officers of the Motion Picture Theatre Owners of the State of New York, that he sent Mr. Berman into the Middle West and was paying half of his expenses.

"The money collected by the New York State organization, through O'Reilly and Berman, from the Theatre Owners of the State for the purpose of paying the State's quota to the National Convention has not been turned over to this office. I am sending you copy of a letter of date of April 1, 1922, which I sent to Mr. O'Reilly asking that this money be turned over so that I could pay the fee of our National counsel, Senator Walker. Mr. O'Reilly made no reply to my letter of April 1st, and at different times since I called his attention to the money not being turned over and he paid no attention to it.

"The small balance due to Senator Walker would have been paid by the National organization if Mr. O'Reilly turned over this money as directed by the Albany convention. But with New York State's quota not paid, I could not pay Senator Walker, as there were no funds in the National treasury and I gave Senator Walker my personal check for $3,000. I always desired to have Senator Walker active as our National counsel and **I still feel that if the breach between us can be closed in any way advantageous to the Motion Picture Theatre Owners of America, that he should remain in that position.**

"At a hearing in Albany, some time the latter part of February, I believe, when the Lusk-Clayton bill was being considered, Canon Chase, who was in favor of its passage, told Senator Walker, in effect, that he was in the paid service of the Theatre Owners. The Senator replied that he was connected with the Theatre Owners, but that his salary was not being paid. This was published in the newspapers of that time and was in substance as above, as I remember it. I felt that this statement might react against the Motion Picture Theatre Owners of America and it also betrayed some dissatisfaction on the Senator's part. I immediately tried to get the necessary money from the New York State organization to pay the Senator, and, failing in this, sent him my personal check for $3,000.

"On March 25th, 1922, I sent a letter, copy of which I enclose, to Senator Walker telling him we were preparing a budget to submit to the National Convention at Washington and asking him to indicate what his retainer would be so that contract might be arranged at the National Convention.

"Senator Walker did not reply to this letter.

"I submit that the matter before you now is the neglect of duty of President O'Reilly and Secretary Berman, of the New York State organization, as per the charges filed by the Motion Picture Theatre Owners of Rochester. This is entirely a State matter and the National phases of the controversy will be taken up by the National Executive Committee at its meeting in Washington.

"Respectfully submitted,
"SYDNEY S. COHEN."

"May 1st, 1922."

McInerney elaborated later by saying that at the Rochester meeting Mr. Greenstone had reported that he had attended the meeting of th Board of Directors in New York City last week and that he found there was a controversy between the various factions. Mr. Greenstone was asked by the Rochester exhibitors if Walker was a candidate, whereupon Mr. Greenstone, he said, answered that he had put that question squarely up to Walker in New York and that Walker had replied that he "was not a candidate."

In the absence of Cohen, Fay and Salyerds, Mr. McInerney said that his case was complete.

Walker (To McInerney): Were, these charges of the Rochester exhibitors based on information published in "Exhibitors' Bulletin," the letter from Cohen and conversations had by your clients with Cohen, Fay and Salyerds? And were these charges made on the hearsay information?

McInerney: Yes, and conversations Mr. Callahan had with Mr. Linton.

Walker: Well, I guess Mr. O'Reilly will explain that. (Here Mr. Walker introduced O'Reilly.)

O'Reilly (To accountant): How long have you been an accountant for this organization?

Accountant: Since December 1, 1921.

O'Reilly: Are you willing to swear to any report that you have made or will make?

Accountant: Yes.

O'Reilly then referred to various reports, which Treasurer Linton, following the accountant, admitted were so. Mr. O'Reilly then referred to Mr. Linton's own report to the State convention in Albany in February, when a special accountant engaged personally by Mr. Linton went over the books.

Mr. O'Reilly called on Mr. Michaels, as chairman of the exhibitor auditing committee that verified the report during the convention, to testify as to the truth of the reports. Mr. Michaels said they were true.

Mr. O'Reilly then said he had a receipt for every house, showing the amount paid and when paid. He also displayed these receipts.

Here Mr. Linton jumped to his feet.

"Here, listen, this can be settled in about a minute," said Mr. Linton. "The Rochester exhibitors have said that I said certain things to them. They asked me if I received $850 sent by them. I said nothing that I remember, although I might have said that I did not receive such an amount." Then he went on to explain that all his conversations were by phone. Relative to Mr. Hays, he said that he might have made such a statement but he did not remember it.

Mr. O'Reilly then asked Mr. Hays where he had obtained his information. Mr. Hays said he got it from Greenstone, who in turn told about talking to Callahan who said he had talked to Linton, the latter saying that he knew about the money.

Walker (To Greenstone): Was ever the statement made that the Rochester dues never were turned over to the treasury?

Greenstone: No.

Walker: Was ever the statement made to you that the dues were not paid over?

Greenstone: No. I was with Mr. Callahan when he spoke to Mr. Linton over the telephone and after the conversation Mr. Callahan turned to me and said he doesn't know anything about the money.

Walker (To Linton): Mr. Linton, how much did you receive from the Rochester unit in dues?

Linton: I received $887 in dues from the Rochester unit.

Here the reports and statements were shown and Linton pronounced them correct and the fact developed that Linton had misunderstood the situation, that the $887 referred to the amount the Rochester exhibitors were asking about, that that amount represented dues and that Linton was under the impression that the Rochester crowd referred to a lump sum of $850. Mr. Greenstone admitted that that information was what the Rochester men sought. With this admission came the exoneration of guilt of the money charge.

After about another thirty minutes' confab, Walker made his address to the Board, bitterly attacking Cohen, Fay, True, Salyerds, whom he said was an employe of Urban's Movie Chats and Moeller. He repeated charges he made last week before the Chamber of Commerce. After his address, the resolution exonerating Messrs. O'Reilly and Berman was passed unanimously, the entire Board voting "yes" on a roll call vote.

Mr. Greenstone then thanked the Board, stating that it was clear that an injustice had been done and that he was very sorry and would explain the situation to the exhibitors in Rochester. He was confident that they would see that justice was done. He said he was glad he had come and before leaving heartily shook hands with O'Reilly, Walker and Berman, adding that the Rochester unit was going to Washington ready to fight to the limit and oppose a "maligner of honest men's reputations."

Michaels told of the escapades of Salyerds, saying that he "didn't dare come to Buffalo." Brandt then read the following resolution passed by the Picture Theatre Owners Chamber of Commerce.

"Whereas, Efforts are being made by a small group to undermine the strength and unity of the Motion Picture Theatre Owners of the State of New York by impugning the loyalty and integrity of Charles L. O'Reilly, President, and Samuel Berman, Secretary, both members of the Theatre Owners Chamber of Commerce and,

"Whereas, The Theatre Owners Chamber of Commerce recognize that both these men have rendered invaluable services on behalf of the Exhibitors of the City, State and Nation, and that the attacks against them are insincere, malicious and are prompted by mean, petty, selfish political purpose.

"Therefore be it Resolved, That the Theatre Owners Chamber of Commerce hereby condemns the individuals responsible for this unjustifiable attack and hereby expresses its fullest confidence in the loyalty and integrity of Charles L. O'Reilly and Samuel Berman.

"Be It Further Resolved, That a committee of three be appointed to personally deliver this resolution to the Executive Committee at Albany.

"I hereby certify that the above resolution has been adopted unanimously by the membership of the Theatre Owners Chamber of Commerce at its regular meeting held on May 2, 1922, at the Hotel Astor, City of New York."

The motion that Senator Walker be invited to accompany and be a party of and sit with the official New York delegation at the convention passed unanimously. Mr. Linton arose and suggested that Mr. Walker be made a life member of the New York organization, but he refused saying he was through. Mr. Landau of the T. O. C. C. then reminded the exhibitors that Walker was an honorary member of his organization.

Leo Becker of New York said that Cohen had misrepresented facts when he (Cohen) said that Brecker had advised him to remain away from the Chamber of Commerce hearing last week. Brecker also directed attention to the telegram, he said was sent from national headquarters, that "the State Board of Directors had condemned O'Reilly and Berman when as a matter of fact no such meeting was held April 24." A motion to repudiate this statement and branding it as a falsehood was passed unanimously.

A motion expressing confidence in Senator James J. Walker and also to express the organization's appreciation of his efforts, was passed unanimously and amid enthusiastic applause.

Mr. O'Reilly then thanked the Board of Directors for the vindication and exoneration, and hearing adjourned at 7 o'clock to meet in Washington on Monday morning, May 8 to elect delegates to the convention.

Heavy Taxation Threatens to Throttle the Film Industry Throughout India

Calcutta, March 22.

FILM production in India in its various aspects has been dilated upon from time to time in these columns. It is a matter for sincere regret that production has been hampered so far and quality of the output has attained no standard owing to misapplication of energy, want of expert knowledge of the industry, wanton waste and lack of universality of appeal in the subjects themselves. All these blemishes, however big they may be, are remediable, so that the day may yet come when India, as a producing field, will vie with California, in both quality and quantity of production. But when is that day arriving?

It is up to Indians themselves to hasten the eventful day, and the sooner it arrives the better for them, as otherwise some other country, probably more backward today, will usurp the place that should have been occupied by India. It is a strange fact that politics interest the people of this country more than the problem of the daily bread. Millions of rupees are being wasted on a visionary scheme of self-government that can never materialize, even if the British chose to leave the country tomorrow.

Could Create Great Business

These self-same millions could, however, establish India as a producing unit in the film industry, for instance. With a capital of, say, ten crores of rupees, equivalent to, approximately 33 million dollars, producing companies might establish the most up-to-date studios in the principal centres, offering employment to hundreds at each centre and thereby helping so many families that might otherwise have to join the ever-increasing ranks of the unemployed.

Money is not lacking in India, but the man with money loves hoarding, while the species that is fond of gambling will gamble away thousands in the hope of making millions and yet think twice before he will invest in an undertaking that is sure to show steady returns, provided the management is sound. Personally, it is my firm belief that if an American company came out with half or three-quarters of the capital subscribed in America and started producing operations under expert-direction and with qualified Indian acting talent, the results of their labors would in no time attract the balance of the capital from wealthy Indians, who generally want to be convinced of the profitable nature of a new industry, before they will part with their shekels.

To Raise Duty

The Government of India, in the plenitude of its wisdom, is effectively killing the film producing and film-renting industry, now in its infancy, by proposing to raise the import duty on raw stock (as well as positive prints and negatives) from the existing high rate of 20 per cent. to 30 per cent. You must be aware that until the beginning of 1921 the ad valorem duty of film-imports used to be 7½ per cent. Classified under the head of "Luxuries," films were made to bear the import duty of an additional 12½ per cent., and a year is not over since and Government proposes to increase this heavy impost to 30 per cent! As if to prove that it has the best interests of the film producing industry at heart., Government has declared that films produced in India may be exported free of duty and re-imported fee of duty the next two years. But what film can be produced in this country, if over and above other drawbacks and deficiencies to which reference has been made by me in this and preceding articles, the import duty on raw film-stock which already carries the unjustly heavy burden of a 20 per cent. levy, is increased to 30 per cent.

Pay Fees On Every Hand

All cinemas are now licensed—which means the payment of a prescribed fee; all films are now examined and passed by some Board of Censors or other upon the payment of a prescribed fee; all operators are being licensed upon the payment of a fee which must accompany applications for licenses; and now comes the proposed 30 per cent. import duty (*ad valorem*), while the Entertainments Tax Bill is being discussed in the Council of the Governor of Bengal. This bill proposes a rise of 25 to 50 per cent. in the price of seats at cinemas and theatres and has naturally raised a storm of protest.

The price of positive prints has increased by fully 100 per cent. Rentals have not gone up correspondingly, indeed, rentals have not gone up at all and renters are being asked daily by exhibitors to lower their rates so that exhibitors may just live. The proposed Entertainments Tax Bill would apply to Calcutta where there are only ten cinemas and to the hill-station of Darjeeling, where there are only two.

Must Shoulder Expense

It means, therefore, that Calcutta in particular, must pay for the amusements of the whole presidency of Bengal. A similar bill was introduced into the Council of the Governor of Bombay a few days ago but thrown out by a large majority as being iniquitous and unfair, and, mind you, there are about thirty cinemas in the city of Bombay against Calcutta's ten. Startling figures have been published showing the state of cinemas and theatres in Calcutta, and it has been proved in the course of the evidence given by exhibitors and importers of films and plays that the proposed tax would ring the death-knell of the majority of these houses of amusement through the decreased patronage that must inevitably follow upon the passing of the bill.

The Entertainments Tax has been proved to be an obnoxious measure in England and been responsible for the closing of several cinemas and theatres and concurrently with the protest that is being made in England for the repeal of the act comes the proposal of the Government of Bengal to institute the tax in Calcutta, as if business conditions are better out here in this city.

If the showman's business is going to be hit hard through the passing of the proposed Entertainments Tax Bill, naturally the producing branch of the industry would, also, suffer, and were one also to take into account the proposed increase in the *ad valorem* duty on films imported into the country, the future of the whole film industry looks very dark and gloomy indeed—apart from other considerations and causes contributing to its failure so far in India. I have the the highest authority for stating in this connection that one of the largest film producing companies in India has practically decided upon immediate closing and the many "experts" engaged by it from America, England and Italy have received the usual notice of termination of service. All the foregoing remarks serve only to emphasize the all-important fact that only the fittest will survive among film-producers in India, and it is therefore imperative that organization on the soundest basis possible be aimed at by people engaged in the industry.

"INDIO."

Minister May Lose Church Because He Runs Picture Shows

The Rev. Thomas J. Irwin, pastor of the First Presbyterian Church, Lawton, Okla., is threatened with the loss of his pastorate because he conducts picture shows in the church and recently officiated at a bathing suit wedding. He will face trial before the El Reno Presbytery on May 9 on charges of conduct unbecoming a minister of the Presbyterian Church.

The moving picture equipment has been a feature of the church for several years, having been donated by the late Jake Hamon, Republican national committeeman from Oklahoma. Several attempts have been made to destroy the outfit in recent weeks, and on one occasion the Rev. Irwin took a shot at a prowler he found lurking about the church property.

High Spots in the Week's News

By SUMNER SMITH

THE M. P. T. O. A. meets for its third annual convention on May 8. Nobody can predict what will develop, for the biggest internal fight in the history of the organization is on without any apparent chance of arbitration until the exhibitors themselves take a hand in it and settle it, it is hoped, decisively. E. T. Peter, a member of the M. P. T. O. A. board of directors, a former treasurer and manager of the "Movie Chats," is the latest to come out against Sydney S. Cohen's third term candidacy. Cohen prefers his cabinet, Mr. Peter says, to consist of "yes" men, a band leader, a "flunky" and a court jester. The prediction is generally made that the convention will be about as peaceful as a boiler factory.

* * *

New York State is 100 per cent against Cohen, for the latter's underhanded attempt to have C. L. O'Reilly and Sam Berman impeached for disloyalty brought about a boomerang in the form of a resolution condemning Cohen. The Rochester group, which preferred the charges, declared that it acted at the instigation of Cohen and gladly withdrew the charges.

* * *

R. S. Cole resigns the presidency of R-C Pictures Corporation and affiliated companies. This action has been anticipated since P. A. Powers became managing director, as it has been known that Mr. Cole desired to retire from the film business.

* * *

Because he conducts picture shows in the church and officiated at a bathing suit wedding, the Rev. Thomas J. Irwin may be relieved of the pastorate of the First Presbyterian Church, Lawton, Okla. He comes up before the El Reno Presbytery for trial on May 9. Recent attempts to destroy the picture outfit failed. Once the minister shot at a man he found lurking around the church.

* * *

A monster benefit performance for Beardstown, Ill., flood sufferers will be put on by L. W. Goodell, local exhibitor, as soon as the waters recede sufficiently. St. Louis exchangemen have promised a program gratis. Goodell's Princess and Gem theatres are still surrounded by water.

* * *

St. Louis theatres will be without music all this summer, it appears. The contract with the musicians expired May 1 without a renewal, the exhibitors' request for the submission of a new wage scale being ignored. About 260 musicians are affected.

Internal Revenue figures show that the sections of the country which have most felt the 1921 depression were the first Illinois, Massachusetts and second New York. Reports of taxes collected on admissions and dues show a decrease of nearly $3,000,000 in the past fifteen months.

But that was in 1921. The present year has begun in a most promising way, Elmer Pearson, Pathe general manager, assures us. Other keen students of business conditions are in agreement with him, as their opinions, printed in Moving Picture World, have shown from time to time. And just before press time along comes a statement showing that the March admission tax collections exceed by $400,000 those for the preceding month. That evidence is indisputable.

* * *

If criticisms are to be believed, the loss of prestige of American films in some foreign countries isn't alone due to the high exchange rate. Chili reports that foreign films are gaining rapid headway because of their "wider scope." A good foreign picture costs the Chilean importer about $400, while an American picture of similar or better quality costs him $800.

* * *

Rupert Hughes has renewed his contract with Goldwyn for a term of years. The contract provides for perfect understanding, with never even a mild disagreement, between the author, the director and the editor of future Hughes pictures. The solution to the mystery? Mr. Hughes will write, direct and edit.

* * *

It was a "High Spot" in Mrs. Mary Carr's life when, on Easter Sunday, President and Mrs. Harding entertained her and her six children at the White House. Quite a few years ago the famous mother of "Over the Hill" gave up the legitimate stage in Philadelphia to be a mother in actual life. It was hard for her to shelve her theatrical ambitions but she felt it her duty. "Aren't you sorry you did?" an actress asked her a few years ago. "No," said Mrs. Carr, "for I have my six children." Then a kindly fate gave her the opportunity to try motion picture work. Her success in "Over the Hill" has been remarkable. "Happy?" says Mrs. Carr. "Why, I have my children and my theatrical success, too!"

* * *

The gentle art of thuggery is attracting the most attention in New York City and its exponents are in the limelight, if newspapers are to be believed. But what sort of people, the country over, are most largely in the public eye? Jack Eaton, producer, nominates those in sports—Tilden, Richards, Babe Ruth, Dempsey, Hutchinson—and who cares to dispute him? For two years Eaton has been producing the Sport Reviews, with Grantland Rice collaborating, and he ought to know.

* * *

It is claimed for the State Theatre, opened in Jersey City on April 24, that it is the first community-owned theatre in the world which is operated under a membership plan. The fortunate ones will have free life-time admissions twice weekly to both the State and the Capitol United Theatre, the latter yet to be built. The State Theatres Corporation will control both houses.

* * *

A rather mercenary business man was being tutored in golf when a ball struck him on the head. Turning around, he shouted at the responsible party, "I'll sue you for $10,000." "Didn't you hear me cry 'Fore?'" inquired the offender. "All right, I'll take it," compromised the injured one.

All of which is apropos of nothing except that the spring film golf season opens May 25 with a tournament at the Oak Ridge Golf Club. The frenzied cries of the trout fishermen are growing weaker, so from now on all eyes will be focused on he who whacks the little white globule.

* * *

Worthy of use by the exhibitor fighting reformists is the speech of the Rev. Dr. W. L. Sullivan, Baltimore, summarized in this issue, on motion picture censorship. Censorship menaces public liberty, he said in a Sunday night address.

* * *

If we are to believe prognosticators, radio will soon be locking the door and putting the cat out at night. There isn't anything, it seems, that radio can't do. Its potentialities are enormous, to use a perfectly good publicity adjective.

L. C. Porter, president of the Society of Motion Picture Engineers, is the latest to offer a new way of exploiting radio. Why not motion pictures by radio, he asks, continuing, "Today pictures are being transmitted by radio. It is but one step from the transmission of one picture to the transmission of a series of pictures which, joined together, make a moving picture."

E. T. Peter Replies to Cohen's Charges; Terms Him Would-be Czar of Exhibitors

FOLLOWING his resignation as manager of the "Movie Chats" Department of the M. P. T. O. A., E. T. Peter, a member of the board of directors and former treasurer of the organization, has addressed the following open letter to President Sydney S. Cohen in answer to the attack made on him by Mr. Cohen; also the accompanying letter to his fellow exhibitors, which opposes Mr. Cohen's candidacy for a third term:

"In Exhibitors' Bulletin, issued by your office, there appeared an article about me in which, among other things, there is said: 'It was only a few months ago that Mr. Peter wrote me from Texas stating that he lost all his theatre holdings and appealing for assistance. I brought him to New York and he was made manager of the Movie Chats Department. Where his expenses came from on this southern trip is a question.'

"This statement is, as you know better than anyone else, false and no doubt purposely designed to mislead theatre owners for your own personal benefit.

"A statement such as this coming from you does not surprise me at all. It simply serves to confirm the opinion that I have formed of you during the past six months while I have been in your office as manager of Movie Chats Department.

"With an apparent intention to cast reflection upon me, you say, 'Where his expenses came from on this Southern trip is a question.' May I ask you who is paying the expenses of your political campaign for your re-election as president, such as the hundreds of long-winded telegrams to over one hundred and fifty executives, national and state, expensive long-distance telephones, bulletins to fifteen thousand exhibitors, postage, salaries for help, railroad fares for your campaign employes and many other items? I am sure that the number of Motion Picture Theatre Owners of America would be interested in your answer."

Mr. Peter's statement follows:

"Fellow Exhibitors:

"In Exhibitors' Bulletin of April 29, Sydney S. Cohen made against me certain charges which are mentioned in the above letter. It is therefore incumbent upon me to make known to you certain facts:

"On August 27 of last year, Mr. Cohen wrote to me in Texas that he was negotiating for the organization with Mr. Charles Urban for a deal regarding Movie Chats. He felt that my services could be utilized to the advantage of the organization. This matter was discussed between us before, at which time it was agreed that if he ever needed me for that purpose I should answer the call immediately.

"It took me about sixty days to dispose of my three theatres. By November 1 I had disposed of all my holdings except half interest in one of my theatres. I left this in charge of my partner and came to New York, paying my own expenses, to see what was being done on the proposition of Movie Chats.

"Negotiations were just about to be closed when I arrived in New York, and I was engaged by Mr. Cohen to affix my signature to the contract between Motion Picture Theatre Owners of America and Charles Urban.

"After the deal was consummated, I was asked by Mr. Cohen to make a trip to the southern states in the interests of the organization, which I gladly did.

"At Charlotte, North Carolina, the last week in November, I met Mr. Cohen at the convention. There he informed me that he had already rented two rooms for me to handle Movie Chats and asked me to return

E. T. PETER

to Texas, make my final arrangements to move to New York and take full charge of Movie Chats.

"About the middle of December, after breaking up my home in Dallas, placing my property in the hands of an agent, I returned to New York and reported to Mr. Cohen that I was ready to assume my duties. But to my surprise, Mr. Cohen, for reasons best known to himself, stalled me for several weeks, finally telling me that he would not put me to work, giving me no reason whatever for his change of heart. I was then engaged at once by Mr. H. Shephard, one of Mr. Urban's executives. What salary I have drawn while in the capacity of manager of Movie Chats was paid me by Mr. Charles Urban, not by Mr. Cohen.

"I have served the organization faithfully by handling Movie Chats to the best of my ability, until two week ago, when I was compelled to resign rather than be coerced into declaring political allegiance to Mr. Cohen; I could not see my way clear to support him for re-election, because I feel that his re-election would be a calamity.

"After severing my relations with Movie Chats I decided to make a trip to Dallas where my presence was needed to adjust some matters between my agent and some of my tenants. On my way to Dallas I stopped over to see some of my personal exhibitor friends and discuss with them matters pertaining to the good of the organization. But Mr. Cohen, who trembles lest he lose the presidential chair, grasped this opportunity to misrepresent my motives and malign me.

"Personally I pay no attention whatever to Mr. Cohen's propaganda against me and all those who have been his loyal friends and supporters, but to the members of Motion Picture Theatre Owners of America I may be permitted to say this: After serving as treasurer for one year and director for another year, and having had a wonderful opportunity of seeing how Mr. Cohen works, I have come to the conclusion that if we, the theatre owners, feel that we need him to head our organization any longer, it is absolutely a waste of time and money for us to hold a five-day convention. There is only one thing to do: let us elect him for life and change his title from president to czar.

"There is no earthly use to pass resolutions, as he has proven that he ignores any instructions given him at conventions. There is no use to adopt a constitution and by-laws, as he has worked to his own satisfaction

(*Continued on page* 158)

WORKERS ALL

They Set the Stage for the Big Convention

Exhibitor Convention Atmosphere to Be Quite as Peaceful as a Boiler Factory

By ROGER FERRI

WAR is everything that General Sherman said it was, but peace seems to be anything but what it meant or indicated in the good old days, for, if the internal strife prevalent within the ranks of the Motion Picture Theatre Owners of America is any criterion, the third annual convention of that organization at Hotel Washington, Washington, D. C., from Monday, May 8, to Friday, May 12, promises to be as peaceful and as quiet as a boiler factory in full blast.

Much had been said and much has been done—toward kindling the fires that will blaze skyward in Washington, but whether peace will come depends entirely on what is done at the convention. And right now speculation indicates no such happy ending. If the threats that both sides have made during the past two weeks materialize, the convention will result in only one thing—the disorganization of the exhibitor association into pieces that will be far from peaceful.

While the various factions are hurling charges and countercharges at each other, the fact remains that friends of the organization are spending many sleepless nights trying to restore harmony within the ranks. But up to press time their efforts went for naught. Both factions are stubborn and determined to fight to the end. Nothing that mutual friends have said or done has thus far made any impression on either side—and all that remains for the exhibitor member and the industry in general to do is to hop a rattler and head for the burgh where Volsteadism was enacted into a startling and dry fact.

The convention must do its own deciding on the merits of the controversy.

Most Important Ever Held

One thing is certain: the 1922 convention of the M. P. T. O. A. promises to be the greatest and most important exhibitor gathering ever held. The very future of the exhibitor organization depends on what the delegates do at Washington. Exhibitors from the Atlantic to the Pacific, from the Canadian to the Mexican border, will constitute a jury on whose findings and ultimate verdict depends the future of an organization that has made remarkable progress and in the three years of its existence has had a meteorically wonderful career.

The more optimistically inclined exhibitors will go to Washington confident that all differences will be ironed out before the convention opens. These maintain the stand that when the executive committees get together in Washington on Friday, Saturday and Sunday, preceding the Monday opening of the convention, the warring factions will have adjusted their differences. But developments, outlined in detail elsewhere in this issue, promise anything but an armistice. That the factions will carry their battle to the convention is a fact. That considerable time will be spent in disentangling the differences of the two is equally certain.

Briefly, there'll be a hot time awaiting the boys in Washington—and no exhibitor in this country, who has the money and time to spare, can afford to stay away.

All aboard for Washington, D. C.!

Judging from reports that have reached New York from the Capital, the publicity committee, headed by Nelson B. Bell, is getting big results, for newspapers not only in Washington but throughout the country are daily publishing newsy stories concerning the convention. The Associated Press and United Press both are carrying interesting yarns that will maximize the importance of the session.

And remember, Mr. Exhibitor, don't be hoggish. Bring on the women. The more the merrier. Don't worry about having them on your hands. There will be those who will be happy to rid you of them. Ah, you have us wrong; we mean there is a special entertainment committee that will see to it that the ladies are well taken care of. And if the program on our desk means anything, the women folks are going to be a mighty tired lot by the time their services will be needed to inject a little society and pleasure into the annual ball that will bring the convention to an end on Friday, May 12.

The music tax hearing, slated for Friday, May 5, has been put over until Monday, May 15, the Monday following the close of the convention. It will be an interesting affair and the special committee of the M. P. T. O. A. is hopeful that enough of the delegates will stay over to impress the Congressional Patents Committee with the importance of the Lambert bill to the exhibitors.

The convention committee sends on a wireless estimating the crowd that will be on hand at almost 5,000. That will be some little get-together. Which probably means that it will be necessary to dispense with the services of our Congressmen, diplomats and others for the week so that the exhibitors may occupy their rooms. And you may as well take along your check book, for before the Washingtonians get through with you, you'll need the services of your bank in more ways than one.

The convention committee is headed by William A. True, of Hartford, Conn. The various sub-committees are as follows: Convention Committee—Sidney B. Lust, chairman; Tom Grant, vice-chairman. Publicity—Nelson B. Bell, chairman; Earle F. Dorsey and Tom Grant. Accessories—Sidney B. Lust, chairman; Julian Brylawski, William C. Murphy, Abe Dresner and Nat Glasser. Program—Harry M. Crandall. Entertainment—Lawrence Beatus, chairman; Julian Brylawski, Morris Davis. Banquet—Julian Brylawski, chairman; Harry M. Crandall. Reception and Badges—Morris Davis, chairman; Sidney B. Lust and Mark Gates. Hotels—Tom Grant, chairman; William C. Murphy and Mark Gates. Speakers—Harry M. Crandall. Auditor—Fritz D. Hoffman. Secretary—Samuel M. Boyd. Finance—Julian Brylawski. Auxiliary Entertainment—William C. Murphy, chairman; Messrs. Milstein, Wilson and Reichert, branch managers of the Fred B. Warren Vitagraph and Select exchanges, respectively.

The leading hotels of Washington will have buses at the Union Station at the disposal of the guests. Cars also can be taken to any of the big hotels.

The atmosphere of southern hospitality, says Nels Bell, will be thrown about the visitors to the Capital immediately they set foot off the rattler. Morris Davis, chairman of the reception committee, has arranged for the convenience of delegates.

And if you know Washington as this writer knows it, you will have wished that the convention was a year in holding.

President Sydney S. Cohen will arrive in Washington on Friday afternoon and will immediately go into conference with the various chairmen of committees. The executive committee of the national organization will hold a series of meetings prior to the convention.

Voting on national officers will be by units; that is, the delegates of the various states will go into caucus immediately after the nominations are made known and decide on a candidate. Which means that these meetings, from current reports, will be as harmonious and quiet as a gathering of chorus dames at a free-for-all smacking match.

Take it from Adolph Zukor, Bill Fox, L. J. Selznick and other producers, all

(*Continued on page* 148)

Non-Intermittent Projector Perfected

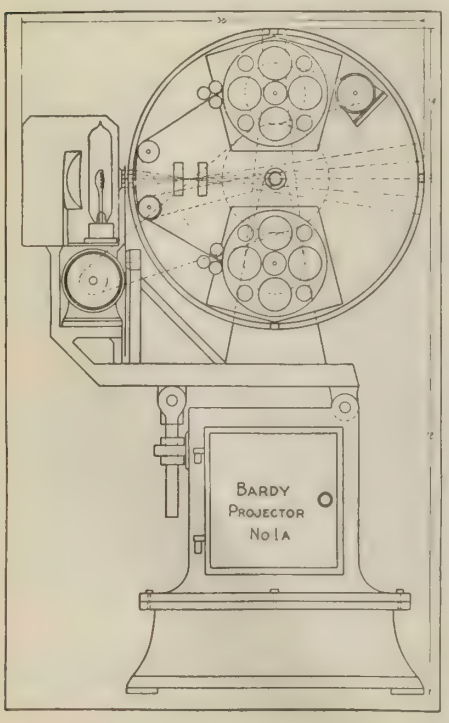
By F. H. RICHARDSON

LOOKING back through the pages of the Projection Department you will find that as long ago as six or seven years I made the statement, not once, but several times, that it was only a question of time when there would be a successful non-intermittent projector. In other words, sooner or later the moving picture could and would be successfully projected from a continuously moving film.

Various demonstrations of a projector known as the Bardy Projector, have convinced me that S. Bardy, the inventor, has solved the problem of non-intermittent (continuously running film) projection, and solved it successfully, though let it be understood that in this I speak of projection as projection only.

The Bardy Projector is diagrammatically illustrated in the cut. The light source (it may also be used with an arc source) is in this case a Mazda projection lamp, with the usual spherical mirror back of it. The condenser is unique, in that instead of immediately converging the light it projects it as a parallel beam through the film, where it is caught by a second element and converged into the projection lens.

The rest of it I don't quite know how to make you understand from the drawing. The path of the film from upper to lower reel is indicated by the solid black lines. Circling the projection lens and both reels of film you see two lines. They represent the periphery of a wheel carrying four sectors, each composed of four glass elements, which I believe we should call lenses, rather than prisms. This makes a total of sixteen "lenses," which as you will see by examining the drawing, pass consecutively between light source and film and the projection lens and the screen. Each element of this ring of lenses takes care of one picture, picking it up and registering it upon the screen in four "steps," finally taking it off the screen entirely, just the smallest fraction of an instant after the next picture is placed on the screen by the next element.



You will thus see that one revolution of what we call the "lens wheel" takes care of four pictures, and, of course, the action is continuous, so long as there is film in the projector and the lens wheel is kept revolving.

And now here is one unique feature: I had the projector slowed down until something like three pictures a second were passing the aperture. Aside from the fact that the motion was slowed until a close approximation of slow speed camera action was had, there was no visible effect at all. The projection was as perfect as at normal projection speed. Flicker was absent at any speed, of course, there being nothing to produce it.

The lens wheel in the finished projector will be about twenty-eight inches in diameter. It will be provided with a magnetic brake for quick stoppage. It can be brought up to full speed within two to four seconds. There is only barely sufficient tension at the aperture to hold the films to the track.

This is, I think, a sufficient description at this time. When and if the projector is finally placed on the market, I will advise you fully as to all its various elements together with descriptive photographs.

Whether or not the projector itself can be manufactured commercially I cannot say, though after a careful examination I see no reason to doubt the statement of the Bardy men that it can and will be done.

Golf Season Opens

The spring film golf tournament has been set for May 25 at the Oak Ridge Golf Club. The entrance fee has been increased from $5 to $7.50. It will include all green fees, lunch, dinner—everything except clubs or balls. Felix Feist will be toastmaster at the dinner.

Famous Players will play off a company tournament on Saturday, May 20, at Adolph Zukor's farm.

Coming to Buy

A cable dispatch from Kilner's Exclusive Films, London, informs that a representative is leaving for New York on the Majestic, to arrange for a three years' product for the organization. It will exploit films on a commission basis or purchase them.

St. Louis Theatre Without Music As Musicians' Contract Expires; Refused to Submit New Wage Scale

THERE will be no music in the picture theatres of St. Louis from May 1 because the Musicians' Mutual Benefit Association of St. Louis refused to submit a new wage scale and working agreement satisfactory to the theatre managers of St. Louis. The old contract expired at midnight April 30.

About 260 musicians are affected. The minimum wage was $42 a week. The theatres asked a reduction of 30 per cent. and a new working agreement to permit managers to employe as many musicians as needed regardless of the size of the house or the admission prices.

The controversy involved principally the minimum of players that should be employed in the smaller houses. Some neighborhood houses that can support only one or two musicians have been compelled to carry four and five under the union rules. The burden proved too much for the management, but when their appeal for relief was submitted to the musicians it was turned down cold. There was no alternative left but to dispense with music.

Some of the smaller houses that eliminated music and reduced their prices some time ago have found the experiment profitable. Exhibitors have expressed the hope that the dispute will be settled in a few weeks, but they are prepared to carry on the fight all summer.

Convention Atmosphere

(*Continued from page* 147)

the big stars will be on hand. Sol Lesser, Irving Lesser and Sam Ramish this week headed a California delegation of producers who came East to be on hand at the exhibitor pyrotechnic display.

The co-operation of the Board of Trade, Chamber of Commerce and Merchants and Manufacturers Association has been secured by the Washington committee to aid in making the convention a milestone in film history.

And invitation or no invitation, 'tis rumored that the genial General Will Hays will be on hand.

Senator James J. Walker when asked if he would come along, replied, "Try and keep me away."

And, in passing, don't forget to drop into the headquarters of Moving Picture World in the Hotel Washington.

Internal Revenue Reports Local Points of Greatest Depression in Film Business

EXHIBITORS throughout the country are only too well aware of the fact that there has been a great reduction in the volumn of business since 1920. The reports of the Internal Revenue Bureau of the taxes collected from admissions and dues show a decrease of nearly $3,000,000 in the past fifteen months. The individual exhibitor knows very well what part of this decrease is reflected in the reports from his theatre but has no information as to what fellow-exhibitors in other sections of the country are experiencing.

For the purpose of giving the exhibitors a comprehensive idea of what changes have occurred since 1920 the Washington Bureau of Moving Picture World has had the co-operation of high officials of the Bureau of Internal Revenue in an inquiry to develop just what changes have occurred in each of the sixty-four collection districts into which the country is divided. Owing to the fact that returns of admissions and of dues are made on the same form, it was impossible to get any figures for admissions exclusively from the reports on file, but it is not believed that the returns of club dues have changed much in the past year nor that the number of clubs has been materially increased or decreased, so that practically all of the following differences are in admissions.

What sections of the country most seriously felt the falling off in business? This is a question which has been the subject of much discussion among exhibitors for some time. For the first time a definite answer can be given. The districts that suffered most from the 1921 depression were the first Illinois, Massachusetts and second New York. Figures showing the tax collections for December, 1920 and 1921, show that the greatest falling off was in the second New York District where the number of returns was reduced from 862 in December, 1920, to 812 in December of last year, while taxes declined from $1,012,567 to $744,436.

The next greatest falling off was in the first Illinois District where the returns declined from 2,210 to 1,984 and the tax receipts were reduced from $724,250 to $572,339. In Massachusetts the number of returns increased from 2,727 in December, 1920, to 2,757 in December of last year, while taxes fell from $500,684 to $399,450.

What sections, if any, show an increase in business during the past year? Strange as it may seem five collection districts show that taxes from admissions and dues in December, 1921, were greater than those in December, 1920. In Colorado the collections increased from $80,511 to $87,216; in the eighth Illinois they increased from $103,880 to $112,500; in Maine they increased from $33,724 to $45,319; in Rhode Island they increased from $55,260 to $55,857 and in Washington the increase was from $148,685 to $159,124.

The total collections of taxes from admissions and dues in December, 1920, was $8,975,801.44. In December, 1921, these collections totaled only $7,239,036.15 and in February, 1922, the last month for which any figures are available, they amounted to $6,509,996.37. In December, 1920, these taxes were collected on 42,281 returns, but in December of last year the number of returns was 40,425.

Despite this reduction of nearly 2,000 in the total number of returns filed in December, 1921, eighteen districts filed more returns last December than they did in the same month of the preceding year. The greatest increase registered in any district was in the first Pennsylvania, where 1,314 returns were received last December against 1,184 in December, 1920. In the eighth Illinois 1,299 returns were received, as compared with 1,201, and in the first Texas 597 were filed, as compared with 540.

For the benefit of exhibitors who would like to know just what changes have taken place, there is appended a table showing the number of returns and the amount of taxes and penalties collected in each district in December, 1921, as compared with December, 1920:

	December, 1920 FORM 729 (Sections 800-802) Admissions and Dues		*December*, 1921 FORM 729 (Sections 800-802) Admissions and Dues	
Districts	Number returns	Amount taxes and penalties	Number returns	Amount taxes and penalties
Alabama	261	$61,382.01	300	$47,907.12
Arizona	170	28,075.70	127	13,584.02
Arkansas	290	32,701.35	283	31,045.15
1st California	1,085	303,611.53	962	250,494.97
6th California	778	239,179.41	780	223,397.51
Colorado	555	80,514.71	518	87,216.86
Connecticut	791	148,547.81	755	103,060.82
Delaware	65	19,646.74	74	9,685.21
Florida	228	46,707.78	219	33,088.12
Georgia	293	87,462.74	266	49,196.04
Hawaii	116	10,266.46	146	10,249.52
Idaho	285	28,537.88	249	19,472.20
1st Missouri	700	122,220.61	1,984	572,339,44
8th Illinois	1,201	103,880.81	1,299	112,500.52
Indiana	1,035	197,920.03	1,029	150,567.75
Iowa	1,629	173,801.56	1,684	121,219.91
Kansas	918	85,997.56	876	71,366.29
Kentucky	446	90,357.89	450	64,342.81
Louisiana	478	93,966.27	378	71,781.06
Maine	521	33,724.24	558	45,319.87
Maryland	738	237,601.74	679	196,290.12
Massachusetts	2,727	500,648.46	2,757	399,450.72
1st Michigan	826	276,211.68	765	195,046.93
4th Michigan	578	64,431.62	495	48,648.48
Minnesota	1,193	188,628.24	1,162	175,001.52
Mississippi	172	23,475.74	151	18,161.35
1st Missouri	700	122,220.61	647	120,234.87
6th Missouri	617	147,479.10	542	101,248.21
Montana	347	36,033.95	326	29,273.49
Nebraska	894	91,107.47	848	72,022.97
Nevada	104	7,991.76	81	6,411.68
New Hampshire	553	35,710.20	412	26,586.79
1st New Jersey	291	61,917.00	267	55,677.58
5th New Jersey	989	199,248.00	801	177,471.07
New Mexico	99	11,002.74	101	7,823.62
1st New York	804	322,365.33	694	303,971.82
2d New York	862	1,012,567.25	812	744,436.27
14th New York	660	185,017.15	643	159,937.17
21st New York	898	103,997.12	792	71,345.93
28th New York	788	189,306.34	778	163,486.54
North Carolina	332	52,514.37	292	31,546.66
North Dakota	392	24,057.96	358	18,810.65
1st Ohio	524	126,689.07	469	111,114.01
10th Ohio	446	70,631.08	404	49,593.63
11th Ohio	368	73,332.29	365	61,397.59
18th Ohio	1,303	258,001.09	1,189	194,724.11
Oklahoma	558	108,659.32	495	72,644.73
Oregon	545	74,422.90	524	65,490.66
1st Pennsylvania	1,184	385,938.03	1,314	354,991.28
12th Pennsylvania	534	83,325.08	561	77,239.17
23d Pennsylvania	1,406	281,983.53	1,336	202,731.89
Rhode Island	291	55,260.03	334	55,857.47
South Carolina	191	28,461.59	180	24,354.88
South Dakota	411	29,302.32	387	22,529.24
Tennessee	283	60,562.33	296	56,846.76
1st Texas	540	83,768.49	597	59,797.68
2d Texas	700	212,036.58	561	122,332.74
Utah	247	41,742.96	210	30,692.68
Vermont	308	15,750.49	307	13,723.21
Virginia	359	82,794.05	368	67,405.26
Washington	906	148,685.54	881	159,124.74
West Virginia	437	65,327.31	387	50,905.63
Wisconsin	1,689	188,217.52	1,711	159,213.69
Wyoming	152	16,842.94	209	15,555.47
Total	42,281	$8,975,801.44	40,425	$7,239,036.15

Rapidly Bettering Conditions, New Efficiency Within Industry, Aid Film Business, Says Pearson

ONE of the most encouraging statements regarding general business, and picture patronage specifically, made by an acknowledged authority in many months, is furnished by Elmer Pearson, general manager of Pathe Exchange. While Mr. Pearson maintains direct communication with the business situation from day to day in every section of the country by means of the thirty-five Pathe branch offices, he has also within the last year made several visits to the chief manufacturing and agricultural centers of the South and Middle West, giving personal study to the problems of a great many widely separated communities.

Returning from one of these tours three months ago, Mr. Pearson gave his reasons for predicting material business improvement for the near future. How this prediction is being realized, he now explains as follows:

"March and April plainly indicate an improvement in the picture business. For the last year, each month either has barely held its own or shown a decrease, so when three successive months show healthy improvement, we are justified in feeling much encouraged. Since this improvement is paralleled in the field of general business, it would seem to be a logical conclusion that as general business continues to improve, so also should that of picture theatres.

"Moreover, a large number of exhibitors have given practical attention to their own special problems of adjusting expense to receipts on a rational basis, and this has speeded up their entrance upon a new era of prosperity. Such a course was first urged upon them by Pathe more than a year ago, in connection with expressions of confidence in what the near future held for the entire industry in common with business in general.

"Last October we made the observation that the quickest way to revive the box office was to reduce admission prices to within the public's buying power. While many at that time considered such a step altogether too drastic, we find that thousands of theatres finally did reduce their prices, and that keen observers are now of the opinion that those theatres have nearly all eliminated the red figures from their books.

"There seems to be no need for further reduction, and the time has not yet come to increase, but if the general business boom materializes, which some of our financial authorities seem to think quite possible, the amusement business may find itself again enjoying the good receipts of 1918 and 1919, without the ridiculous expenses of those days."

Good Cause for Grief

One of the prominent marchers in the anti-high-rent parade of 30,000 tenants last Saturday was an old gentleman who fervently deplored the rise of the motion picture industry. For fifty-one long peaceful years he had occupied the second floor of McVickers Theatre Building, miantaining an honest remunerative business of manufacturing wooden legs, with only two raises in rent. Then along came the movies and the good old theatre had to go down to make way for another picture palace. 'Tis a cruel world, he mused, as he trudged along.

Illinois Exhibitor Plans Benefit for Flood Sufferers

L. W. Goodell, head of the Beardstown Amusement Company, owners of the Princess and Gem Theatres, Beardstown, Ill., is planning a monster benefit performance for the Beardstown flood sufferers as soon as the waters recede sufficiently to permit the re-opening of the theatres.

Several of the St. Louis exchange managers have volunteered to furnish features and short length pictures free of charge for the shows, and if Goodell's plans are successful the people who suffered financial losses when the levee at Beardstown broke a few weeks ago will receive a handsome sum of money.

Over the long distance phone Saturday, April 29, Goodell stated that the water was still four feet deep around his houses and it may be two weeks longer before he can re-open. At one time forty city blocks were under from four to ten feet of water and all traffic was conducted by boat, the railroads entering the city having been washed out.

Chinese Fond of Moving Pictures

Rapid strides are being made toward the Americanization of China, according to Lynn W. Meekins, Trade Commissioner of the Department of Commerce, who recently returned from Shanghai, to Washington, D. C. The Chinese are just as fond of white lights as the most exuberant Broadway crowd, Mr. Meekins reports, and scores of cities and towns have lighting systems.

The American who visits Shanghai this year will be surprised to find the latest American films being exhibited in that city. One of the producers who has two-page advertisements appearing in leading weekly magazines in this country has made arrangements to exhibit films in China within a few weeks after they are first released in the United States. The Chinese are so enthusiastic over motion pictures that they have begun producing films themselves. Last year the first Chinese dramatic film was shown in Shanghai. This was produced, acted, filmed and exhibited by Chinese, and the results were surprisingly good, it is stated.

Kansas and Missouri Citizens League to Oppose M. P. T. O. A.

The Citizens' Motion Picture League, an organization whose members are representatives from every phase of community life in Kansas and Missouri, was formed at a meeting held in Kansas City on April 25. It grows out of the action of the M. P. T. O. A. of Kansas which in March opposed the decision of churches, schools and other organizations to use motion pictures as a part of their activities.

The "Citizens" have overlooked the fact that the association does not disapprove of churches and schools showing educational and religious pictures. A large majority of the companies distributing film from Kansas City, Mo., have promised not to serve churches and schools unless the church first gains the consent of the nearest exhibitor.

Salesmen Meet

The annual spring convention of the Paramount sales organization opened at the home office of the Famous Players-Lasky Corporation on May 1. All the district managers and nearly all the branch managers were present, in addition to a number of the home office executives, when the first session was called to order by General Manager S. R. Kent. Distribution plans for the coming year constituted the chief subject scheduled for discussion.

Gladstone Acquired

The recently formed Capital Enterprise Company has announced the purchase of the Gladstone Theatre, 4618 St. John avenue, Kansas City. This is another step toward the establishment of a chain of suburban theatres by the company formed by Sam and David Harding, owners of the Liberty, Doric and Linwood Theatres.

A Correction

The Arrow Films Corporation wishes to call attention to its error in titling its rotogravure page in the May 6 issue of Moving Picture World. The title of the picture presenting Gypsy O'Brien, Zena Keefe and J. Barney Sherry, and directed by Dell Henderson, should have read "The Broken Silence," instead of "Man-Made Law."

A characteristic pose of Maclyn Arbuckle in Vitagraph's "The Prodigal Judge"

Lady Diana Manners as "Lady Beatrice Fair"

in

"THE GLORIOUS ADVENTURE"

Produced by J. Stuart Blackton

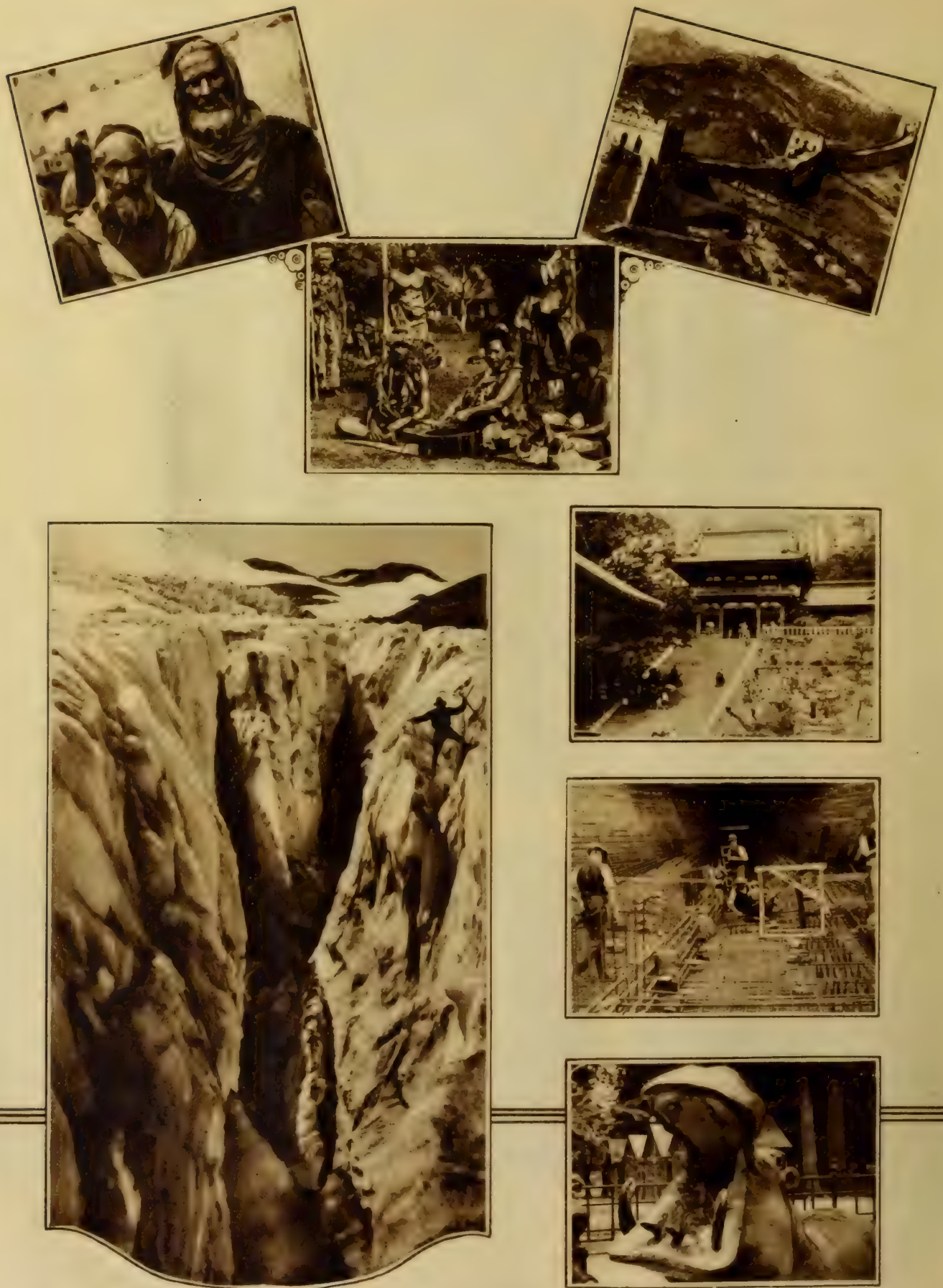
The first Prizmá natural color feature drama

Monte Blue, Sigrid Holmquist, Lucy Fox

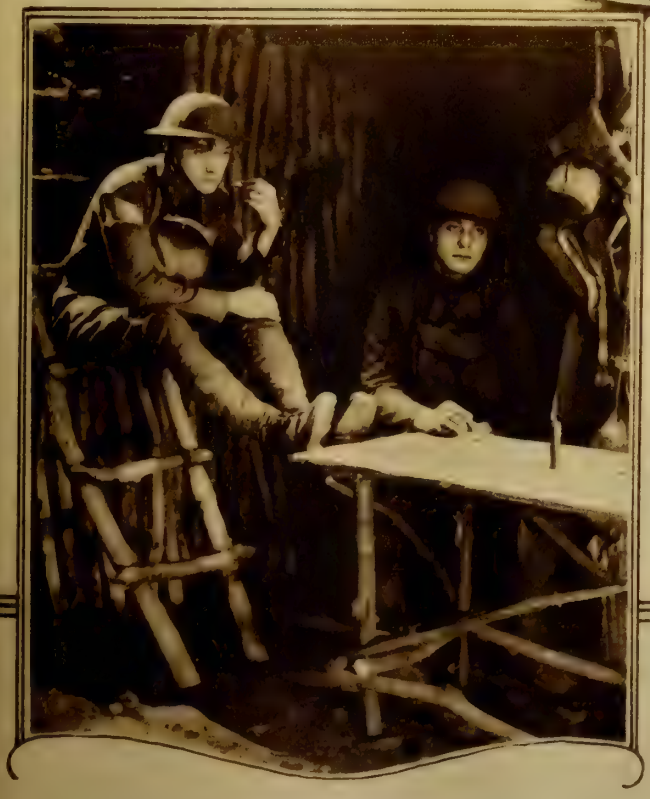
in

"MY OLD KENTUCKY HOME"

Pyramid Picture for American Releasing Corp.



Scenes from the OFFICIAL URBAN MOVIE CHATS produced by Kineto



Richard Barthelmess in "SONNY," a First National Picture

"LONESOME CORNERS"

an Edgar Jones Production
Released by Playgoers

Rex Ingram,
Director
and
Alice Terry,
Leading Woman.
of
Metro's
"PRISONER
OF ZENDA"

Corinne Griffith in

"A VIRGIN'S SACRIFICE"

A Vitagraph Picture

Who's Most Largely in Public's Eye? Jack Eaton Nominates the Sportsman

By T. S. da PONTE

IF you were asked suddenly, without preface, what line of endeavor and what sort of people are most largely in the public eye you'd probably be stumped for an answer. But if you were willing to make a couple of off-hand guesses you'd probably shoot back: "Oh, it's the politicians, I imagine," or if you're a dyed-in-the-wool New Yorker and have been keeping abreast of the headlines, you'd probably surmise that it's the crooks and the gentle art of thuggery. However, both guesses would be wrong. For the space that the newspapers give to sports is evidence that this line of endeavor and amusement is most in the public eye.

Taking his cue from this, Jack Eaton, now well known as a producer, started two years ago to make sports pictures with a human interest angle. His company is Town and Country Films, Inc., and it produces for Weiss Brothers' Artclass Pictures Corporation, which in turn distributes through Goldwyn. And these pictures are edited by none other than Grantland Rice, one of the most noted of sports writers, known as a sports authority through the length and breadth of the land.

To further popularize its pictures and aid the exhibitor, Artclass will begin on May 15 a campaign for "Sports Week." This campaign will endeavor to put the Sport Reviews in every theatre for a week, and to work up the public's interest articles by Grantland Rice, referring to the Sports Review, will appear daily in the sixty newspapers for which he writes. Sports Week will be held the week of July 2. As one of the features of exploitation the Sports Review will issue to each theatre a number of pocket almanacs containing information about noted sports, records and thumb-nail sketches of the accomplishments of the champions in each line. These pocket manuals will be for distribution to the theatres' patrons.

Sports Reviews are issued as one-reelers every two weeks, or twenty-six a year. Each is produced four weeks ahead of time scheduled time scheduled for release, thereby being able to incorporate in nearly every issue some noted sport event of recent date.

"We don't make pictures of some particular event and expect the public to be interested in that one thing," Mr. Eaton said in speaking of his productions, "but we get a human interest angle into our pictures that is bound to interest even those persons who mightn't care for the particular sport being screened. For instance, if it's a racing picture all the sidelights pertaining to the track are shown, such as the jockeys reducing their weight, the horses being rubbed down and blanketed and other such scenes.

"If its a film of college football or baseball or a golfing picture the incidentals to the game are all brought in and in that way the general public is given an insight into all that goes to make the sport. In this way the films are made both entertaining and instructive. In many of the reels, too, slow-motion is incorporated. In the picture, 'Self Defense,' there is a complete analysis in slow motion of famous ring champions' knock-out blows, a lot of famous wrestling holds, and illustrations of boxing and wrestling as they are taught to the West Point Cadets."

Though Mr. Eaton's films have acquired so great a popularity he disclaimed credit for their being under all circumstances and conditions the best on the market. His willingness to give his rivals in the field their just due seemed to indicate an inherent honesty and a knowledge that his productions must be kept up to the mark, that argurs well for his future productions and for the exhibitors who show them.

"Of course some of our pictures are the best," he said, "and there are also some which belong to other companies which in some particular department have been a little better than ours. But we're always trying, and when our rivals put it over on us on some film of some certain sport, we usually come back and make another along some certain line that is a little better than theirs."

As an illustration of the sort of pictures his organization is producing, Mr. Eaton gave a number of titles together with some facts concerning the films.

"'Speed,' he said, "shows an entire reel of comparisons of the speed of racing trains, automobiles, speed-boats, aeroplanes, motorcycles and race horses. In this film the airplanes were, of course, demonstrated to be the speediest.

"In 'Form' there is slow motion analysis of the way world champion athletes do their stunts. Among them are Tilden and Johnston, tennis stars: Landon, world champion high jumper, all the champion swimmers and golf stars.

"'In the Pink' is an action reel of girls and women in sports, and 'Drawings Cards' by a system of analysis shows how sports catch the public's imagination and draw crowds to watch the competitions.

"'Self Defense' shows how famous boxers deliver their knockout blows, and slow motion gives the spectator opportunity to catch every detail. 'Centaurs of the Field' depicts horse in sports, and there are views of the West Point cavalry, the horse show and racing in Havana.

"Hunting and fishing is shown in a reel called 'A Rex Beach Week-End,' in which the famous author is seen following some of his favorite sports, and there is a reel on golf called 'Fore!' which was made in collaboration with Ring Lardner, George Ade and National Champions Jesse Guilford and Walter Hagen besides some comedy duffers. Three others which have also been shown are 'Hook, Line and Sinker,' 'Playing the Game' and 'Split Seconds.'

Holy Land Pictures That Entertain

THE Garden of Gethsemane starts a new era in Biblical pictures suitable for general exhibition in the theatres. The subject featured at the Capitol Theatre, New York, evoked not only interest but applause and it takes a good short subject of any kind to do that.

As the forerunner of fifty subjects from the Geographic Film Company of Cincinnati, from Palestine and the Holy Land, the picture is conspicuously acceptable because it attempts no preachment. It avoids living figures of Biblical characters and gives actual views of Bible lands in which many millions of persons in this country are interested.

Prepared by the Rev. J. E. Holley and in charge of E. B. Russell, the series give promise of becoming as popular as any short subjects obtainable. The tone and treatment is dignified and reverential but not in the least dry or musty. Superb photography and the most skilful titling add immeasurably to the instruction and entertaining value.

In these days when the trend of the screen is constantly upward and the desire of the business is for the best things, these subjects are especially suitable for large audiences and small and there are few theatres who could not profitably exhibit them. We commend these subjects to exhibitors everywhere. ARTHUR JAMES.

California's Governor Praises Motion Picture Industry at Wampas Dinner

THE motion picture industry needs no defense!"

Such was the gist of an interesting talk by Judge W. Gavin Craig, of the Appellate Court of California, when he addressed the Western Motion Picture Advertisers, familiarly known as the Wampas at a dinner and meeting of the organization at the Hotel Alexandria, Los Angeles, with Governor William D. Stevens as the guest of honor. Other speakers were Joseph M. Schenck, recently arrived from New York, and William de Mille, Paramount producer.

"There is no reason," said the jurist, "why the film profession need offer any defense, for the profession is not on trial! Simply because one or two people out of the vast number involved by the world's fifth largest industry, makes mistake or does something foolish, does not make it necessary for the industry as a whole to defend itself or apologize.

"We of the legal profession," he continued, "believe our calling to be the most honorable in the world, and my pride in our profession is not at all lessened by the fact that several lawyers are now serving time in San Quentin prison!"

Governor Stevens made a delightful speech wherein he told of his constant support of the great industry which has a future that no one yet can measure. He heartily congratulated the members of the Wampas on being connected with such a wonderful industry.

Mr. Schenck waxed warm in his eulogy of the honor and artistic and educational value of the films and William de Mille followed in his usual brilliant oratorical style.

Censorship a Great Evil

"The fundamental evil of censorship," Mr. De Mille declared, "is that censors get off on the wrong foot. They do not say, 'Thou shalt not say a certain thing,' but they say 'Thou shalt not even *talk* about an evil.' That is the substitution for a necessary principle of law, of a weak, ungrounded tyrannical rule. Censorship opposes the very principles of democracy. It is the small minority laying down laws for the great majority.

"The principles of censorship are a menace to the development of one of the greatest of all arts. Many producers hesitate in interpreting for millions of people, the great works of pen and stage, through fear of censorship.

"Another point involved in the arguments of censors is that such and such a picture is not a fitting subject for children. Must the motion picture as an art never advance beyond the intellect of a child?"

This interesting meeting was presided over by Arch Reeve, president of the Wampas, and full credit for all arrangements was due to the efforts of the committee in charge, consisting of Malcolm S. Boylan, Harry Hammond Beall, John McCormick and Garrett Graham. Mr. Graham was called upon by President Reeve to introduce the Governor. The president then presented the other speakers in turn. The power and prominence of the Wampas as an organization is being more keenly felt with each successive meeting and they are being recognized as men who take an active, vital constructive part in the affairs of the motion picture industry.

Will H. Hays, the industry's leader, sent a congratulatory wire and among other things urged co-operation with the directors and producers to maintain the highest moral and artistic standard of motion picture production and to develop the educational as well as the entertainment and general usefulness of the motion picture.

Harding Entertains Mrs. Mary Carr

Mrs. Mary Carr, the famous Ma Benton of "Over the Hill," and her six children—four of whom participated in the making of this picture—were guests of President and Mrs. Harding at the White House on Easter Sunday. Mrs. Carr appeared in person at the Rialto Theatre in Washington and visited Secretary of the Navy Denby and Secretary of Labor Davis.

Mrs. Carr is one of the few stars making personal appearances who speaks extemporaneously, and her remarks at the Rialto, which were not confined exclusively to "Over the Hill," but included humorous and serious comments on topics of the day, were voted highly interesting by the audiences.

State Theatre Operated Under Membership Plan; Diggs Is Advertising Manager

THE State Theatre, which was opened in Jersey City April 24, as one of the interests of the State Theatres Corporation, is said to be the first community owned theatre in the world which is operated under a membership plan. The membership plan provides for the election by the corporation of a 1,000 heads of representatives families, who are then entitled to free life time admissions twice weekly to both the State Theatre and the Capitol United Theatre, the latter yet to be erected.

Harry P. Diggs has been named director of publicity for the State Theatre. Mr. Diggs is general advertising manager for all of the interests of Frank G. Hall, who was the prime mover in the organization of the State Theatres Corporation. Mr. Diggs has had wide experience in advertising and publicity having, himself, managed or owned fourteen theatres in different parts of the country. All sorts of theatrical ventures have come within Mr. Diggs' scope, his promotions and managerial ability having been used in the interests of musical comedies, motion picture producing companies, professional wrestling matches, chatauquas, opera houses, airdomes, booking agencies and vaudeville theatres. He is a member of the Associated Motion Picture Advertisers, and has stated that, as always, his advertising for the State Theatre will give a truthful and exact line to the public as to the worth of any attraction booked.

An exceptionally fine booklet printed on the finest of paper was issued for the opening of the State Theatre, giving interesting insights into the working of the State Theatres Corporation with pictures of its officers and a list of the directors together with facts about the theatre, itself, which seats approximately 3,000.

Representatives on Arts Plan Fight on Censorship

Jesse Lynch Williams was appointed chairman and Eric Schuler secretary, when representatives of many organizations connected with the motion picture, drama, music and other activities formed a plan and scope committee to consider the most effective means of combatting political censorship in the arts.

The meeting was held in the rooms of the Society of American Dramatists, New York, this week. Those present were Jesse Lynch Williams, William Hamilton Osborne, Ellis Parker Butler, Louis Joseph Vance of the Authors' League of America; C. B. Falls, Tony Sarg, Walter D. Teague, John J. A. Murphy of the Guild of Free Lance Artists; Owen Davis, James Forbes, Eugene Buck, Jerome Kern of the American Dramatists' Society; Frank Gillmore, president of the Actors' Equity; Elmer Rice of the Screen Writers' Guild; Eric Schuler, secretary of the Authors' League; Peter J. Brady, president of the Photo Engravers' Union; Matthew Woll, president of the International Printing Trades' Association; W. S. Cooper, treasurer of the Kinema Camera Club; T. F. Gamble and H. E. Bereton, representing the American Federation of Musicians; E. Canavan of the New York Association of Musicians, and Sidney Olcott and G. W. F. Sargent of the Motion Picture Directors' Association.

Take This To Your Local Editor and Ask Him To Print It

No. 4

Public Opinion

By EVELYN CAMPBELL

SCANDAL! For many days this insidious disease that is more deadly than a plague, has rioted over the country in feverish publicity that feeds the scourge even while it pretends to cure. A community has been struck down so swiftly, so mercilessly, that with a thousand tongues it can find no defense for this unwarranted attack.

In regard to the motion picture industry, which is occupying the pillory at the present moment, the answer may be found in a psychology so simple that a child can read and understand. The trouble is not in the manager, the actor, the writer or the stage carpenters who labor in this profession; they are as they have always been, just human beings who eat and sleep and wear clothes—even as you. They are in no wise changed by conditions that have cut salaries and brought gray hairs in these troublous financial times. They have borne their share and not complained too much! Orgies of spending have been inconspicious in the film colony for a long time! The trouble is not in Hollywood but in the vast army of theatre-goers instead.

I think that we may find the answer without going further afield than the theatre itself. Briefly, the public has been cheated—it has cheated itself—and having broken its toy it now condemns the pieces.

Humanity in the mass lives a drab existence, and being pretty decent as a rule, has always looked to make-believe for its thrills. The greatest dramatists are those who are denied by Nature the art of self-expression. The little boy who turns naturally to "cops and robbers" at play, may grow up to be a deacon and a bank president, but behind his gray propriety the scarlet thread of romance survives. Any book seller will tell you that the prim maiden lady buys the thrilliest love stories. And so it goes.

Years ago when pictures ran riot with guns and knives and villian and vamp, these were the folk who sat on the edge of their chairs and chewed their fingers. They loved the ingenue and hated the villain and sighed over the hero. We never heard of the follies of Hollywood then. We didn't ask what our favorites did out of hours. We saw them engaged in such human wickedness on the screen that they could be granted a short leave for goodness and home duties between features. In a word, the mania for thrills and horrors and redblooded romance was satisfied. The shadow men and women lived as realities in the imagination; the real men and women were permitted the privacy of living earned by long working hours and hard working brains.

But moving picture censorship—carried to an extreme—has changed all that. The picture story must be an innocuous thing, denying all human relationship, all human emotion except prescribed by a censored physician; sin and crime are left to the imagination—which brings the problem to its legitimate close.

The public is suffering from starved imagination! In the passion for reform it has enclosed itself by prohibition of this and that until in its nightmare it can only see distorted forms. Imagination deprived of outlet becomes self-hpynotic and in this instance the motion picture and its exponent, through a vast contact with untold thousands of unknown personalities, has become the victim of the craze for sensationalism. It is too easy to transfer the scenes tabooed upon the screen to real lives of those identified with the industry. The avidity with which a lurid bit of publicity is seized upon, alone proves this—the vicarious enjoyment of forbidden fruit in which the mind revels while the sanctimonious eye condemns. It reminds one of nothing more than the silly ostrich and the sand-pile.

Soviet Government Wins Right to Sue in Higher Court

Beaten all along the line, so to speak, in its efforts to "tag" on to Jacques Roberto Cibrario the responsibility for dissipating or converting to his own use $1,000,000 entrusted to him as its agent, for procuring for the Soviet Government of Russia, films and projecting, and other necessary apparatus, for use in motion picture propaganda in Russia, the Soviet Government acquired a "breathing spell" when the Appellate Division of the Supreme Court, although it has decided against the radical government, gave it permission to appeal to the Court of Appeals, the tribunal of last resort from the decision of the Appellate Division, which held it had no right to sue for relief in our courts, as it has no status since it has not been recognized by our government.

Justice McAvoy of the Supreme Court held that the Soviet Government had a right to sue here, but his conclusion was reversed by the Appellate Division, which now gives the Russian Government the right to go to the highest court in the state for an adjudication.

American Films Rapidly Lose Prestige in Chili

A year ago the proportion of American films to all others exhibited in Santiago, Chili, was ninety-five to five; today it is sixty-five to thirty-five, says a report filed with the Bureau of Foreign and Domestic Commerce, Washington, D. C. This isn't merely due to the high exchange rate but to the improvement of foreign films and their "wider scope." The United States is being undersold, European offerings selling in Santiago for around $400, while American pictures cost the importers around $800.

Projectors are almost exclusively of American manufacture, as our manufacturers of the machines easily lead the world. Carbon is imported from this country and Germany. Santiago has twenty-three picture houses, all doing a good business. Prices range from 13 to 33 cents for seats in the pit. Showings of one and occasionally two films occur three times a day. There are only two purely Chilian producers in the field and their product is so far crude.

Censor Loses Job

Mayor Cromwell of Kansas City, Mo., recently sought the resignation of Henry Goldman, city film censor, but Mr. Goldman declined to tender a resignation. So on April 27 Mr. Goldman was notified that his $3,000 services would be dispensed with after that date. James J. Larkin succeeds him, despite a movement by the women to have a woman appointed. Goldman had been censor since May, 1918.

Music Tax Hearing Postponed to May 15; Walker "Out," Exhibitors Lack Attorney

[*Special to Moving Picture World*]

WASHINGTON, D. C.—The public hearing on the Lambert bill, which involves the question of music tax, scheduled for Friday afternoon, May 5, at the request of the Motion Picture Theatre Owners of America, has been postponed until Monday, May 15. No cause for the postponement was given. The hearing, however, will be held following the convention. At the convention a special commission will be elected to represent the M. P. T. O. A. at the hearing.

While no official statement was available it was explained that the dismissal of Senator James J. Walker last week, as reported in New York newspapers, left the exhibitors without an attorney to represent them at the hearing at which the music publishers and composers were to be represented by well-known attorneys. Although this information was not given out officially, it believed that this was the motive back of the exhibitor demand for the postponement.

The executive committee of the Motion Picture Theatre Owners of America held its meeting here on Thursday afternoon instead of on Friday afternoon, as was originally planned. The meeting was held in Hotel Washington where the M. P. T. O. A. convention will be held next week.

E. T. Peter of Texas, formerly treasurer of the M. P. T. O. A., and who last week resigned as manager of Urban's "Movie Chats," arrived here on Thursday. Peter, together with Charles L. O'Reilly and Sam Berman, is leading the faction that is fighting Sydney S. Cohen for re-election.

Judging from reservations made at the local hotels, at least half of the delegates to the convention will be in Washington by Sunday night. The convention does not open until Monday morning at 10 o'clock.

Members of the various Washington convention committees are paying little or no attention to the internal strife in the organization, but instead they are proceeding with their plans.

It is now practically certain that Vice-President Coolidge will deliver the address of welcome to the exhibitors at the opening session Monday morning.

The Pennsylvania delegation promises to be the biggest that will attend. The Western Pennsylvania organization will come via special train from Pittsburgh, arriving in Washington early Monday morning. The Eastern Pennsylvania contingent also is slated to come by special train. Many of the Philadelphia exhibitors are coming by automobiles.

An entire floor at the Hotel Willard has been reserved for screen stars, who will be on hand during the entire convention.

Senator James J. Walker, Charles O'Reilly, Sam Berman, William Brandt and others leading the faction that has declared war on Sydney S. Cohen are scheduled to reach Washington on Friday night or Saturday morning.

Film Censorship Is a Direct Menace to Liberty, Says Baltimore Minister

THAT censorship of motion pictures constitutes a direct menace to the liberties of the people is the opinion of the Rev. Dr. William L. Sullivan, who has charge of the mission at the First Unitarian Church, Baltimore. He said words to that effect when he made an address on Sunday night, April 30.

The censorship question was brought before Dr. Sullivan through a query which he found in the "question box," which is a regular feature of the service he holds daily. Whether public liberty is menaced by censorship, was the question asked.

In answer to this Dr. Sullivan said: "All censorships, however well intentioned, have to be vigorously watched. There are plenty of ways to destroy liberties if you are not careful. I do not recall any great moral reform that has been legislated successfully into being unless the reform had been manifest in the hearts of the people first."

Dr. Sullivan did not confine his opinions about motion picture censorship to motion pictures alone, but included censorships of literature and of the drama as menaces.

Cole's Resignation from R-C Announced

"Kindly note I have this day come to an arrangement with the R-C Pictures Corporation, Robertson-Cole Distributing Corporation, Robertson-Cole Realty Corporation and Robertson-Cole Studios, Inc., whereby I have tendered my resignation as president from each of these corporations, effective immediately."

It has been known for some time that Mr. Cole wished to leave the film business, and his resignation has been expected since P. A. Powers became managing director of R-C.

March Taxes Show Decided Increase at Film Theatres

Conditions in the theatrical industry are picking up, admission taxes collected during March showing a decided increase over those of February. That this increase is the beginning of an uphill climb on the part of the theatres of the country is the belief of officials in Washington, D. C., who point out that the increase comes at a time when no holiday or special prosperity prevailed to influence the business.

Admission taxes collected in March totaled $6,284,528, according to figures just made public by the Bureau of Internal Revenue. This was an increase of more than $400,000 over the $5,867,256 reported for February, although more than $1,500,000 below the $7,863,785 reported for March, 1921. Total collections from this source for the first three-quarters of the current fiscal year were $56,581,636, as compared with $67,795,373 for the corresponding period of last year, a decline of $11,213,737.

Seating and Film Tax

Collections from the seating tax in March amounted to $18,130, against $18,805 in March of last year, while the bureau also reports that $13,441 was collected under the film tax which was repealed last year.

Total tax collections from all sources during the month were $331,730,282, or slightly more than half those of last March, when $644,153,845 was collected.

Washington Exhibitors Oppose Steel Curtains

Arguments against the issuance of orders requiring Washington, D. C., theatres to install steel curtains were submitted to the district commissioners on May 1 by the theatrical men affected. The theatres were represented by Alexander Wolf and Charles Linkins, whose arguments were reinforced by letters from prominent theatrical men and others experienced in the subject and by the testimony of experts who have studied the matter.

Hearing Arranged

The hearing was called by the district commissioners for the purpose of getting a start on the question, declared Colonel Keller, engineer commissioner, in opening the meeting. At the present time the building regulations require a steel curtain while the police regulations call for an asbestos curtain. This inconsistency, said the commissioner, will be eliminated in the near future and it is for the purpose of deciding which class of curtain shall be required that the hearing was called. The order requiring a steel curtain applies to every theatre in the District of Columbia using scenery.

Popularity Contest Enters Final Week; Madge Kennedy and Will Rogers Lead

UNDER bright publicity auspices, the actual beginning of the motion picture popularity contest drive for funds for the Association for Improving the Condition of the Poor, got under way in New York City on Saturday with a variety of interesting activities. At noon, thirty brand new Durant cars and a respectable sprinkling of other brands got under way at Seventy-second street, and following a band and a huge truck covered with explanatory advertising matter, paraded down Seventh avenue towards Fourteenth street and back up Broadway to the Loew State Theatre building, where it disbanded in a final rattle of votes and hurrahs.

The cars were filled with stage stars and society workers. Many side excursions were made by these workers on the walks and the ballot boxes were respectably heavy by the time the returns were made to the official auditors, Leslie, Banks & Co. Mary Anderson, dressed in a becoming blue semi-military motoring outfit, jumped off her car at Thirty-second street, where a mob was just preparing to get on one of the Fifth avenue buses. Each of them apparently had a 10 cent piece in his hand, but everyone had to dig again, for the 10 cent piece went into Miss Anderson's ballot box.

On Saturday night the first of two midnight shows was held. The Gaiety Theatre was the scene of action and a capacity house crowded the theatre long before the curtain went up on the first act. To this perfomance contributions of entertainment were made by Miss Nora Bayes, Frankie Farnum and his band, Brock Sisters, Gus Edwards' Review, Constance Binney, Richard Barthelmess, Tyrone Power, Miriam Battista, Eddie Cantor, George Jessel, the Carr family, Billy Dove, Mary Anderson, Doraldina, Fay Marbe, Paul Specht's orchestra, Edithe Earle, Monte Blue, Tom Wise and many others.

The official nominations of stars in the contest were made, with enthusiastic speeches by the nominators and clever rejoinders on the part of Raymond Hitchcock, master of ceremonies.

The first activity on Monday was very properly the official benediction of the city authorities, and the first official ballot cast by a city official. Mayor Hylan was greeted, as he stepped out on the City Hall steps, by a battalion of picture stars and society workers. He was also surrounded by a flock of picture cameras representing the news reels. Constance Binney, the leader in the contest at this time, was introduced to the mayor, and capitalizing her opportunity, secured the first vote. Then he had to do it all over again for Lloyd Hamilton.

Monday also signalized the start of the votes in the various theatres and theatre lobbies. While there was some confusion in regard to just how far they could go and where they could go, it was all straightened out in time for the evening performance, in the theatres. The evening wound up with a midnight tea and jazz party at Bunn Bros.' Cafeteria, in the basement of the State Theatre. Vote-getting meetings were also held at Lorber's, Cafe Boulevard, Shanley's, Reisenweber's, Lucia's, Hofbrau and Roseland.

Tuesday's activities included a visit on the part of screen stars and society young women to the Old Men's Toy Work Shop, of 505 East Sixteenth street, which is maintained by the A. I. C. P. as one of its charities. At 4.30 the same group had a tea at Delmonico's, and in the evening dispersed to the various theatres, hotels and restaurants to which they had been assigned for their evening work.

Loew's Name Added

Although the co-operation of the Theatre Owners Chamber of Commerce had been extended as fully as it was possible for any organization, it was suggested by Will Hays, chairman of the Motion Picture Committee, that a few big names would help considerably in lining up other theatres which were not members of the Chamber of Commerce, vaudeville houses, legitimate houses, etc. For that reason Mr. Hays and Mr. Zukor, after a conference, asked Marcus Loew to add his name to the Motion Picture Operating Committee as ex-officio chairman, and Adolph Zukor as his assistant, to give any needed advice, counsel and weight of their names to the undertaking. The Theatre Owners Chamber of Commerce co-operation offer was contained in a bulletin issued on Friday last to all of the membership.

The standings Thursday morning had Madge Kennedy leading the women and Will Rogers the men. Following Miss Kennedy, in the order named, were Mary Pickford, Constance Binney, Lillian Gish, Mae Murray and Constance Talmadge.

Following Will Rogers were Charles Chaplin, Tom Mix and William Farnum.

E. Harris to Supervise Mary Pickford Pictures

Mary Pickford has engaged Elmer Harris, noted playwright, as supervising editor of all her productions. Mr. Harris already is at work, and will act hereafter as chief counsel, according to Miss Pickford, in all matters pertaining to her photoplays.

Aside from preparing a photoplay for Jack Pickford, Mr. Harris will co-operate with John S. Robertson, who has been engaged to direct Miss Pickford in her latest, "Tess of the Storm Country," which is going into production at once.

The Newspaper Pendulum

AS an indication of the gradual swing of the newspaper pendulum away from abuse of the moving picture industry and toward fair play for our business, the following editorial from the Laurel Advocate of Laurel, Nebraska, is significant:

SCREEN PROGRESS

"When we compare the photoplays of today with those shown a few years ago, there is no denying the fact that there have been decided changes in their character.

"Few, if any, large and important industries have ever been perfectly conducted, and the motion picture business is no exception to the rule. This business is entirely dependent for support upon the public; therefore, many changes have been, and many more will be required.

"This popular diversion has taken a firm grip upon the public and has become so much a part of the community life that hardly anybody wishes the elimination of the movies. But there has been a steady demand for a better class of pictures. The patrons are objecting to so many objectionable stories, and these now are being replaced by pictures of cleaner quality and of more educational advantage.

"The producers are keen enough of perception to see the direction of the wind and are making every effort to meet the demands of the millions who make the industry profitable.

"Picture fans must be humored, and, although their ideas may take a queer twist occasionally, the producer who recognizes the truth of the old saying, 'The customer always is right,' is the fellow who will garner the dollars."

Text of Agreement Between the Detroit F. I. L. M. Club and Michigan Exhibitors

FOR the information of exhibitors the country over, Moving Picture World here presents the text of the agreement between the F. I. L. M. Club of Detroit and the Motion Picture Theatre Owners of Michigan:

1. It is mutually agreed between the F. I. L. M. Club of Detroit, an organization of exchange managers, and the Motion Picture Theatre Owners of Michigan, an organization of exhibitors, that in order to minimize to the lowest possible degree the number of differences between distributors and exhibitors in the State of Michigan, that a Joint Arbitration Board shall be created to hear and determine disputes between exchanges who are members of the F. I. L. M. Club of Detroit and exhibitors who are members in good standing of the Motion Picture Theatre Owners of Michigan.

2. The Joint Arbitration Board shall be composed of seven, three members to be appointed by the Motion Picture Theatre Owners of Michigan and three members and a chairman appointed by the F. I. L. M. Club of Detroit. The Chairman, however, shall have no vote. The first chairman appointed shall serve for three months from the date of this agreement. The Motion Picture Theatre Owners of Michigan shall then appoint a chairman of the Joint Arbitration Board and he shall serve the succeeding three months. The chairman shall then be appointed alternately by the F. I. L. M. Club of Detroit and the Motion Picture Theatre Owners of Michigan for periods of three months each. In the case of a tie vote on any complaint, to a new Joint Arbitration Board, appointed said complaint shall automatically be referred to a new Joint Arbitration Board, appointed as herein above provided. In the event no majority vote is obtainable on such complaint, the second Joint Arbitration Board shall have authority to nominate a disinterested umpire, who shall cast the deciding vote. The Joint Arbitration Board shall meet in Detroit each Friday of each week at 12.30 P. M. unless otherwise unanimously decided by the Board.

3. The following rules and principles shall govern the Joint Board of Arbitration.

(a) All complaints against either exhibitors or distributors must be made in writing to the secretaries of either Board upon receipt of the complaint for which an adjustment is desired, the secretaries shall immediately take up the matter with the other party interested in order to secure, if possible, a satisfactory adjustment in this manner. When it is found that this cannot be done, the matter must then be presented to the Arbitration Board representing the class from which the complaint comes and if in their opinion the complaint is a legitimate one, the case is then ready for the Joint Arbitration Board. Before any complaint can be presented to the Joint Board of Arbitration, the person or firm making the complaint must sign an agreement that he will abide by the decision of the Joint Arbitration Board; shall appear before the Board in person to present his claim if consistent with his location or impower the secretary of the Board representing his class to act in his behalf after furnishing him with complete information in writing.

(b) The right of the Home Office or office of the exchange to accept or reject any application for a contract or contracts within twenty-one days shall be abridged or denied, but in either case *the exhibitor shall be notified* within the time specified unless the play date of any individual picture or group of pictures on application or contract is within twenty-one days of date and in that event the exchange *must accept or reject* the application of contract at least *seven days in advance of such specified play date.* In the event that no notice of acceptance or rejection is received at least seven days before the play date then the *contract shall be considered as accepted* and film delivered to the exhibitor in accordance with its terms.

(c) The terms of a written contract shall be binding on all parties as to protection and as to price, but oral evidence may be introduced and considered by the Board in all cases where the Board finds that oral evidence is necessary to explain the terms of the contract, but not to change the price or protection, except in case of fraud or duress, and except that the Joint Board of Arbitration may accept the principle that the clause with respect to protection specified in a contract may be deemed to cover any new theatre erected after the date of the contract and which is situated at a distance not further than is the distance of any theatre listed in the protection clause.

(d) Requests by an exhibitor for a change in play date must be made in writing and mailed at least fourteen days in advance in which case the exhibitor agrees to play the picture within fourteen days of original play date. In the event the dates supplied by the exhibitor cannot be filled by the exchange the picture in question is to be paid for as of original play date *provided the exchange proves to the exhibitor that the exchange is unable to furnish picture on dates requested.*

Failure on the part of the exhibitor to give the exchange at least fourteen days' notice entitles the exchange to payment for service as of original play date and the exhibitor the privilege of playing the picture subsequently without further charge and the exhibitor *waives protection to the extent of the number of days, the picture is set back.*

The exchange must furnish at least fourteen days' notice to the exhibitor of a change in play date, in which case the exhibitor may rebook the production within fourteen days if he has open time and if not at his option cancel the picture. In case the exhibitor does not want to exercise his option of cancelling the picture *the exchange must supply* the exhibitor with a play date on the picture within fourteen days of original play date except in cases beyond the control of the exchange as provided in contract. *In case of failure* of the exchange to give exhibitor fourteen days' notice of change in play date the exhibitor is entitled to a further booking on this production gratis. Such change cannot be made by the exchange *except in cases beyond the control of such exchange* as is provided for in contract. If, however, the exchange should change such play date, as specified in the preceding clause, any damage sustained by the exhibitor will be adjusted by the Joint Arbitration Committee.

4. [redacted]oluntary breach of a contract [redacted] to one picture in a contract for [redacted]ctures, shall not be deemed to constitute a breach of the entire contract.

5. The Joint Board of Arbitration shall not deem it a breach of contract for an exchange to fail to deliver a motion picture to any exhibitor in the event said exhibitor has failed to comply with the demands of an exchange made pursuant to the terms of its contract and for additional security not to exceed the sum of $500 to insure the safe return of its film. *However, the enforcement of this provision shall only follow a judgment of the Joint Arbitration Board rendered after a hearing of the parties involved or after a default by one of the parties.*

6. The exchange shall leave an exact copy of the application with the exhibitor at the time it is signed.

7. When an application for film service is rejected in part or as to several of the pictures by the exchange, the exhibitor may at his option, *accept or reject the balance* on such individual application.

8. Any application for film service which authorizes the exchange, or its officers as the attorney in fact for an exhibitor, to separate the individual portions of his application into as many applications as there are pictures, shall be deemed for the purpose of this clause, not to be a single application. This reservation is necessary, owing to the clause contained in the contracts of Famous-Players-Lasky Corporation and Educational Film Exchange of Michigan, *to which specific attention* of all exhibitors is drawn.

9. *No film shall be held by the exhibitor beyond play date as per contract.* Any and all damages accruing to an exchange or exhibitor, from such holding of film as a result of the findings of the Joint Arbitration Board shall be born by the exhibitor responsible.

10. This agreement shall be binding on all parties for a period of three months from date hereof, subject to renewal from time to time, as the parties hereto agree. The principles and rules herein recited shall be subject to amendment or addition or elimination when all parties to this agreement, after a hearing, determine to accept any suggested change, and such suggested change be ratified by the respective organizations, signatory hereto.

In witness whereof this agreement has been signed and sealed in duplicate this twenty-first day of April, 1922.

MOTION PICTURE THEATRE OWNERS OF MICHIGAN, INC.
Claude E. Cady, President
Phil Gleichman
J. R. Denniston
J. C. Ritter.

F. I. L. M. CLUB OF DETROIT.
Jess Fishman, President
Joe Friedman
Harlan Starr
J. O. Kent.

Universal Replies to Alexander Kent's Suit

Answer to the suit brought by Alexander W. Kent against the Universal Film Manufacturing Company in the New York Supreme Court was filed May 2. The suit is the result of an alleged contract executed between the plaintiff and one B. Lichtag on behalf of the film company, concerning the joint operation of the Teatro Canpoamor in Havana, Cuba, for which Kent sought an accounting of the profits.

The answer of the film company, made in affidavit form by its treasurer, E. H. Goldstein, makes a general denial of Kent's allegations except to admit that a contract was executed, but asserts that the Cuban theatre was destroyed by fire on October 24, 1918, and that from that period to May 10, 1919, the exhibition of motion pictures was discontinued in consequence, no profits accruing during this period.

Italian Film Trade Needs a Garibaldi; Censors Contribute to the Confusion

By T. S. daPONTE

THAT there is room for vast improvement in the way the film business is carried on in Italy; that exhibitors don't go after the public patronage; that producers are almost all without initiative; that Charlie Chaplin, Douglas Fairbanks, Mae Murray, the Talmadges, Gloria Swanson, Pauline Frederick and a host of other of America's great film players are practically unknown there, and that the censors are a blot, a drawback, a pestilence afflicting the business, are some of the outstanding statements given to Moving Picture World by Mario Luporini, who has recently formed a combination with the Prime Circute Nazionale Super Films of Italy, and is here in New York to arrange for the buying and showing of American films in that country and their popularization there.

The Prime Circute Nazionale Super Films is a company having first run theatres in the key cities of Italy, namely, Rome, Bologna, Turin, Milan, Genoa and Naples, and Mr. Luporini has arranged with that organization to take all of the pictures he acquires in America. The remainder of the theatres in Italy, which number approximately 2,000, will content themselves with second runs of the films.

Up to the present Mr. Luporini has closed with Paramount, First National and Robertson-Cole for the distribution of their films in Italy, and will remain here about fifteen days more to sign with other organizations.

Italy Very Backward

Some interesting facts concerning the backwardness of the business in Italy were given by Mr. Luporini. "It is about ten years behind America in every way," he stated. "For instance, the exhibitors make no effort to exploitation, they do nothing to attract patronage, their advertising amounts to practically nothing, and their one idea of dealing with the public is to put a few posters in front of their theatres, attract a crowd, take its money, show any film in a slip-shod sort of way, and trust to luck that the people will come again to another show.

"They usually come, too, but principally because there are few other amusements. However, they could be attracted in much larger numbers if some deference was made to their tastes and some attention was paid to their comfort and convenience.

Wait Between Reels

"As matters now stand, the theatres have only one projection machine each and each picture is broken up into four parts, and the audience has to content itself with waiting a half hour between the showing of each reel. In the meantime, of course, interest is lost, and when the next reel is begun there is usually a hum of conversation, one spectator asking of another, 'Where did they leave off?' 'What is that actor's name—the villain I mean?' 'Oh, by the way how did this commence, anyhow? 'Can you tell me what led up to that situation? And the end of the show always finds the audience in the mood to express the Italian equivalent for the American pointed saying 'Rotten performance!"

But these conditions are going to be remedied, Mr. Luporini says, when he gets his organization in full swing. For one thing, in all the theatres where his pictures are shown two projection machines will be operated which will do away with the waits between reels. Then also there is going to be a great deal of interest taken in the sorts of stories the people prefer and careful selections will be made to suit their tastes.

Sell Sight Unseen

"The usual way of selling films in Italy is sight unseen. The producer hands them over to the exhibitor by the basketful, as it were, about 150 at a time, and the latter pays his money without knowing what he's receiving. It's going to be different though. My company is going to give the exhibitor an opportunity to select what he wants, and he's going to be able to choose from a list that has already been carefully gone over with an eye to meet the tastes of the Italian public."

According to Mr. Luporini, the best liked American star in Italy is Mabel Normand. Of the others who are well known here and also popular in Italy, Nazimova and Polo Negri lead the list.

There are practically no cinema theatres that can compare with those in America, most of them being comparatively small houses ranging from 800 to 1,200 seating capacity. One of the largest and finest is being erected now in Milan by Mr. Luporini's company and will seat 3,000 persons.

Like Tragedy

That Europeans in general do not care for the way American films inject comedy in the most tragic situations was pointed out by Mr. Luporini. As an instance he cited the scene in "Orphans of the Storm" where, "just in front of the guillotine where an execution was about to be performed an alleged comedian was going through a lot of buffonery," he said. "The Europeans do not care for such bringing of buffonery into tragic situations; they take the latter seriously and would resent it. Especially if a great historical tragedy-drama like the French Revolution is depicted would they frown on low comedy being made a part of it."

One trouble is that the censors mutilate a great amount of wonderful film. He took "Broken Blosoms" as a case in point and stated that after it had left the censors' hands it was so distorted that the story was practically without meaning.

Australian Bewails Film Combines That Throttle Enterprise

The following complaint regarding picture conditions in Australia has been received from L. L. Politzer, Law Courts Place, Melbourne:

"Picture business is flourishing in Australia, but there is something entirely wrong behind the scenes. I have closely followed the evolution of the cinema in this country, have acted as exhibitor and importer, and witnessed how private enterprise did all of the pioneering. Soon a so-called amalgamation came into existence, meaning the creation of a army of well paid officials, but very little dividends for investors.

"Of late, the local theatrical octopus has absorbed most of the worthwhile picture theatres, and mergers are still going on, making private enterprise impossible and driving the smaller men to bankruptcy. This big combine naturally determines its policy to suit its own ends and the public simply has to swallow whatsoever the combine pleases to dish up for them.

"Some of the best productions are being kept off this market for reasons best known to the combine. Goldwyn and Chaplin productions are but a few examples which I want to mention, as being excluded from Australian programs for some considerable time. Of course, private enterprise is powerless, because if anyone would be foolish enough to import high priced productions as a freelance, he would have no decent house to show them and eventually would have to submit to the dictatorship of the combine.

"Probably I will not get much sympathy from your country, the fatherland of combines, but I just wanted to give you a little survey of the position out here. Unfortunately our public tolerates anything and fills places of amusement, no matter if it gets treated to musical comedy of prehistoric origin or cheap melodrama or atrocious vaudeville with one headliner, consisting of some played out imported star. The only redeeming feature in some of our picture houses, which, by the way, are well appointed, are the splendid orchestras under artistic leaders."

Northern and Central Ohio Reformists Begin Campaign Against Picture Houses

THE Sunday opening situation in northern and central Ohio is simmering on the fire again, and in several communities has actually boiled over as a result of the activities of the blue law agitators. Arrests and indictments have been made in these towns and the closed Sunday crowd has announced its intention of pushing the cases through to a strait-jacket conclusion, contending that they can do so in view of the state law upon which they base their cases.

The reply of the exhibitors in these communities—not only those who have been charged with Sunday violations, but all other exhibitors in the same towns—has been to rally to the support of the accused theatre-owner and stand shoulder to shoulder with him in the fight for common sense and a liberal interpretation of Sunday.

Findlay, Ohio, is one of the storm centers. E. B. Gilmore, manager of the Marvin Theatre, has been arrested on a charge of operating a Sunday show. W. K. Richards, of the New Royal Theatre and a First National franchise holder, together with the other exhibitors of the town and supported by numerous citizens, have announced their intention of carrying the fight up to the highest courts in the state, if necessary.

In Bucyrus, Ohio, a few miles from Marion, the home of President Harding, Charles F. Picking, the mayor, has placed himself at the head of a movement to close up everything tight on Sunday. Picking caused the arrest of Richard L. Hertzer, a local exhibitor, charging him with operating a picture theatre on Sunday. He was arrested again—and with him, his two operators—when, the following Sunday, he kept open again.

St. Louis Theatres Run Without Music; Musicians May Be Out for Two Weeks

BOTH sides have settled down to a long drawn out fight in the musicians controversy in St. Louis which culminated May 1 in the lock-out or strike, whichever you may choose to call it, of some 450 musicians employed by ninety moving picture houses there. The few vaudeville houses continue to operate with a minimum number of players, as their contracts with the Musicians Benefit Association does not expire until June 1. However, the management of those houses have agreed not to sign new contracts unless the musicians reduce wages and submit new working conditions satisfactory to the managements.

Motion picture presentation has slipped back to the conditions that prevailed a dozen years ago. Almost without exception all theatres are without music. In some of the smaller neighbor houses, operated by possibly a man and wife, a piano furnishes the music, similar to the days of the illustrated songs.

Judging from the first few days of the battle the patrons are not adverse to having their pictures without music. Very little affect on attendance was noted. In some of the neighborhood houses where a policy of 10 cents without music has been decided upon there was if anything larger crowds than heretofore. In many instances on Sunday night when the managers announced that the musicians would be eliminated in the interest of economy, so that the prices could be reduced they were greeted by applause.

The situation today (May 3) is virtually the same as two years ago when the theatres were without music for six weeks. The theatre owners point out that they have suffered great losses in recent months, that attendance fell off 35 to 45 per cent. since May 1, 1921.

Although the theatre managers were most considerate of the musicians when the cost of living was mounting skyward in the war days, and immediately after the close of the war, declining to take advantage of existing contracts to force impossible conditions on the players, the latter when called upon to aid the owners when conditions were reversed absolutely refuse to do so.

The theatres asked that wages be reduced 30 per cent., and especially that the management be permitted to employ only so many musicians are receipts justified regardless of te sizeh of the house or the admission fees. On February 24 the Musicians Mutual Benefit Association, disregarding the advice of Frank Gecks, their president, rejected the demands of the theatres. All efforts to reach a satisfactory agreement henceforth failed. Recently when Clarence T. Case, attorney for the picture theatres, went before the Musicians Union he was told that the players did not care to discuss the situation.

The minimum wage that has been paid the musicians is $42 a week, but some earned as high as $75 weekly. However, the main point of controversy was the clause that compelled the management to employ so many musicians.

"If the theatres do not need our services we will find plenty of other places to play, Gecks said in discussing the walkout. "People love and appreciate good music and if they don't get it in the theatres they will get it elsewhere. The musicians have a right to sell their product and to set their own price on it."

Hunt Stromberg Due in East on Saturday

Hunt Stromberg arrives in New York this Saturday with the print, "A Ladies' Man," and will close for release. Bull Montana is with him and his second picture, called "Fifth Avenue," will be shot in New York, with Stromberg's production staff following him East next week.

Sid Grauman regards "Ladies' Man" as a knockout with Montana. The picture is proving a great box-office attraction in Los Angeles.

Moving Pictures by Radio Are Predicted

The astounding popularity of radio leads to many interesting conjectures as to its future development. One of the latest is advanced by L. C. Porter of Newark, N. J., president of the Society of Motion Picture Engineers. He thinks it probable that motion pictures will eventually be transmitted by radio.

Houdini-Octagon Suit Postponed to June 1

Application to pass over for trial until June 1 the suit brought by Harry Houdini against Octagon Films, Inc., Benjamin A. Rolfe and Harry Grossman, to recover $40,000 for an alleged breach of contract, was filed May 2 in the New York Supreme Court.

The application is made by counsel for the film corporation, stating that the contract was first made between Houdini and Grossman and Rolfe, and subsequently assigned to Octagon. It is stated that Adelbert H. Fischer, who was president of Octagon, died on March 30 last, and that he would have been one of the important witnesses for the defense, inasmuch as all the negotiations leading up to the assignment of the contract were had with Fischer, and that the corporation's other important witness is Rolfe, who is now playing in vaudeville in Boston and will not be back in this city until May 29.

E. T. Peter Replies

(*Continued from page* 145)

for two years without the use of such instruments. There is no sense in electing a flock of vice-president, several secretaries, a treasurer, a board of directors or an executive committee, as he does not let them function. They are all mere figureheads; he is the organization as he has so expressed himself.

"In this case, all that he could need is a self-selected cabinet consisting of a couple of 'yes' men, a band leader, a 'flunky' and a court jester."

Even Malaya Has Its Eagle-Eyed Censor to Ban What Might Flutter Dovecotes

By GEORGE CECIL

GO where one will, north, south, east and west, one can be certain of seeing "the pictures." It therefore is not surprising that in the Malay Peninsula the cinema has a strong hold upon the affections of the natives. In Singapore, and in each of the other large towns, there are from two to three "picture palaces," while in the small villages films are shown.

Indeed, no matter how insignificant the hamlet, it is almost certain to run to an occasional performance, even if it is only a makeshift affair. A rat-ridden barn may be used as a theatre, but it serves the purpose. For the Malay is a practical fellow, he does not worry about comfort when it is a question of choosing between a show and a hard seat in a shed. He sets his heart on an evening's amusement, and he means to have it. So determined.

The Malay, by the way, never seems to have any money, or, at all events, any change. When, however, he reaches the ticket-office the wherewithal invariably is forthcoming.

"Chock-Lites" or—

In the important towns the buildings used for "movie" purposes are of concrete, the frontage being lavishly decorated with concrete figures. A feature of the establishment is a refreshment garden, in which the heated audience disports itself during the waits. The village "picture palace" is a less pretentious concern, the house being a wooden structure, with a few flags stuck about it, and there is no refreshment garden. But ice-creams, sweets, lemonade and cigarettes are sold by little Chinese boys, who call out the name of their wares in strangely pronounced English.

The Peninsula, it should be noted, teems with Chinese. So while the "Chink" parents enjoy the performance at their ease, young Ah-Foo and diminutive, Ah-Li work hard at earning a living. Nor, at the end of the evening, is there much remaining unsold. The heat, you see, makes every one thirsty, and cigarettes are "grateful and comforting."

Punkahs, of course, are obsolete, their place having been taken by electric fans. The Malays are a go-ahead race.

Swank and Other Things

The Europeans, including the haughty officials, the business men and those engaged in agricultural pursuits and trading, put in an appearance. The audience, however, chiefly consists of the Malay motor-car drivers, the already mentioned Chinese, and, on a Sunday night, the Portuguese element. The last-named occupy the middle-priced seats, the young women wearing evening dress of gaudy hue, which is set off with much imitation jewelry. Each is accompanied by a swain, whose heavily oiled hair (and still more heavily scented person) makes a deep impression on the lady of his choice. Although the cavaliers are poorly paid shop assistants, they cut a truly dashing figure in striped suits and ties of vivid tint, in which all the colors of the rainbow mingle. Brilliantly yellow shoes also have a great attraction for them.

Sometimes a couple of Portuguese "bloods," having set out to impress the same lady, loudly dispute the right to her favor. For a moment they are the centre of all eyes. Only for a moment, though. The audience has paid to see "the pictures," and they prefer to have their money's worth. Wise people.

The Play's The Thing

The story of each film is followed most intelligently by the Asiatics, the funny man being loudly applauded and the villain most cruelly hissed. The explanation of the coming scene is thrown on the screen, the children reading it out loud—and without any self-consciousness. Occasionally some official event is reproduced, such as the arrival of the governor, a very important person in the eyes of his subordinates. Other local happenings occasionally are screened. These make but a trifling appeal to the colored critics, who much prefer "The Mysteries of Myra" and other mysteries. A play with a "punch," in short, is what they want, with plenty of villainy and low comedy thrown in.

To cater for Malayan tastes about £70,000 of cinematographic materials found their way to the Peninsula last year, the greater part of which was dispatched from England. American imports came next, closely followed by Siam, who, having exploited her films, handed them over to the F. M. S., as the Federated Malay States are known. France exported about £1,600 worth, while Japan did considerably better. Japan as film exporter, is a power to be reckoned with. The Japanese match may be a cheap abomination, but the moderately priced Japanese "picture" is a very different thing.

Music Hath Charms

In the more important theatres the orchestra consists of English instruments played by Filipinos, "no natives need apply" being a stringent rule. Certainly, the Malayan equivalent for the fiddle leaves something to be desired, and the "tum-tum" (described by untravelled scribes as the "tom-tom") is both monotonous and maddening. Still they please the Malay, whose musical standpoint is a thing apart. Consequently, upon a traveling operator arriving in a village, his first care is to hire three or four performers, who thrum, scrape, and bang—much to the joy of the audience. It must, however, be admitted that the tune seldom varies, and that "The Mysteries of New York" and "My Four Years in Germany" gain nothing from being accompanied by the same inappropriate strains.

At the superior establishments the proceedings are often enlivened by a music-hall turn, which is furnished by wandering European performers. When a show is given in aid of charity, the program invariably is embellished in this manner.

An Eagle-Eyed Censor

The morals of the inhabitants are most carefully safe-guarded by a censor of films, who is "stationed" at Singapore. As straightlaced as a Y. M. C. A. lay-reader, his eagle eye and nimble mind are quick to seize upon any trifle which he considers likely to flutter a Malayan dovecote. When, in 1908, the first "wayong glap" (literally "dark house") was opened, government interference was undreamed of. A little later, the "unco' guid" being prompted, no doubt, by Satan, who has ever found mischief for idle hands to do, busied themselves. Result, a full-blown censor.

The names allotted to the various "picture palaces" are distinctly high sounding. What, for example, could be more distinguished than "The Marlborough"? "Harmonia Hall" also has an agreeable and euphonious sound, while "The Gaiety," "The Palladium," "The Alhambra" and "The Empire" remind the exiled white man of pleasant nights in London. He has another reminder, for a certain number of well-known London films are projected on the screen, the Chinese, Filipino, and Japanese proprietors being ready to study his tastes. The Malays, it may be added, do not enter into competition with above mentioned commercial magnates. They prefer to play the passive spectator. Nor do the Indian capitalists, of whom there are a number in the Straits, invest money in this direction.

What it Costs

The lowest priced seat costs the equivalent of 7d., and a 4s. 8d. chair in a box is as high as one can go, except in the palatial establishments of Singapore, where 7s. is charged. The boxes are often used by Malay ladies of the upper class, such as the wives of chieftains and other "notables." Coyly veiling themselves, they bashfully avert their slanting eyes when stared at by admiring strangers. Modest creatures, they do not care to face the impious gaze of a Malay gentleman who has not been formally presented to them.

Meanwhile, if a seat at the Singapore "picture palace" costs 7s., it at least affords value for money, since the entertainment commences at half-past seven and lasts till eleven.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

GENERAL WILL H. HAYS selected this week Charles C. Pettijohn as special assistant in his work as president of the Producers and Distributors Association. We congratulate General Hays and felicitate Mr. Pettijohn on this happy arrangement. The president has secured the services of a man who knows the moving picture business thoroughly, who has a fine capacity for hard work, a splendid equipment in brains, in personal qualities and in a ripe experience in large affairs. We confess we know of no other man in our industry who so completely fits into this place of opportunity for real service and we wish Mr. Pettijohn a full measure of success and of recognition.

A negro alderman in Chicago wants such words as "kike," "dago," "nigger," "Turk," "coon," "mick" and "darkey" kept out of moving picture titles. He's right unless they are used as epithets or in a legitimate way. To use these words as descriptions is merely bad taste and no legislation is needed to eliminate them.

A Word To and About Randolph Lewis

RANDOLPH LEWIS, whose graceful mind and skillful pen have enriched the screen, is going to England on Saturday to begin immediately upon a series of plays, the series being six, for both the stage and moving pictures. We, therefore, take this occasion to say a word or two of appreciation, too long delayed, and a word of thanks to him for his service in the advancement of our great and youthful art.

From a distinguished experience in journalism of the higher sort Mr. Lewis came only a few years ago to the pictures. As Sunday editor of the New York Herald he made newspaper history a thing to be expected in view of his previous record in executive editorial places on the New York World under Col. John R. Cockerell and on Mr. Hearst's Evening Journal.

From his hand came such books as "Romances of a Steamer Trunk," "How It Happened," "Glimpse of Rural Newspaper Life," "Shadow Trails," "The Air Rovers," "Dust from the Desert," "Arizona Aphorisms," "The Widow and the Cynic," "The Philosophy of Eve" and many others prior to his advent as a writer of photoplays, which also was preceded by a practical and successful experience in the high art of real publicity. As first publicity manager of the National Association of the Motion Picture Industry he gave that organization its real start on its way to prominence. His most recent book, "Look Up," is in its twentieth American edition and an English imprint is soon to be issued with an introduction by Rudyard Kipling.

After writing most acceptably a number of original scripts for Fox, for Goldwyn and for other companies he adapted the works of such authors as Maurice Hewlett, Rider Haggard and Jack London and gave the only real interpretation of Kipling that has reached the screen. In the latter work he collaborated with Kipling and supervised the production of the joined work.

In taking up his newer labors we believe Randolph Lewis will set a new high mark of achievement that will be gratifying to all who hold our art as a field of fine endeavor.

A modest and a most personable man, he is of that bigness that brings to you a problem when you seek to have him discuss himself. All of his experience has been with the bigger things, and as great ships are builded for deep waters we are glad to know that his new work will be of the size which we might confidently anticipate.

A personal observation of Randolph Lewis, extending over a period of years, has developed an enthusiasm for him and for his work. Therefore, this slight tribute and expression of cordial good wishes to a man to whom the screen owes a heavy debt.

ARTHUR JAMES.

News from the Producers

By C·S·SEWELL

Atlanta Wins First Prize in "Brunet Month" Sales Contest

Pathe's consistently optimistic view of business tendencies is declared to be freshly fortified by the net results, just tabulated, of "Brunet Month" fourth anniversary sales contest which closed March 26. In announcing the winning branches with their percentages above quota, General Sales Manager E. A. Eschmann analyzes and compares accepted American business statistics for the month of March, 1919, 1920, 1921 and 1922, and illustrates his conclusion that business for March, 1922, in the case of Pathe showed a satisfactory increase while, general business showed a drop of 10.7 per cent.

This is a result of general interest and importance established by the completed "Brunet Contest Month" returns. It is a result showing conclusively that the business was there and only needed to be gone after with confidence. The test really covered a period of ten weeks, including a six weeks' qualifying contest for the purpose of classifying the branches into five districts of contesting teams. Quotas were fairly established for the different districts and branches —and here enters with emphasis the big fact in connection with the whole affair.

The tabulated figures show an actual net increase of 19.81 per cent. over quotas established on the results of immediately preceding periods, and took into consideration also the extra energy that would be called forth in honor of Mr. Brunet's fourth anniversary and the stimulus of prizes to be won.

The winning branches and their managers are: First—Atlanta, W. W. Anderson; second, Indianapolis, N. W. Moray; third, Omaha, C. W. Taylor; fourth, Dallas, D. J. Coughlin; fifth, St. Louis, Frank Harris.

Experts Engaged on Making Film

That Paramount is determined that "The Old Homestead," which is shortly to be filmed under the direction of James Cruze, shall be a picture worthy of the tremendous theme of the story and commensurate with the prestige which the famous play has held for more than a quarter of a century, is evidenced by the notable corps of literary experts now engaged in preparing it for the screen, says a statement from that company.

"Can Be Recommended to All," Says Sherwood of "Life," After Seeing Harold Lloyd's Latest

Robert E. Sherwood, motion picture critic of "Life," was treated to a pre-view of the newest Harold Lloyd Associated Exhibitors feature, "Grandma's Boy," the other day, and was so pleased that he wired a review back to his publication.

Mr. Sherwood's comments on "Grandma's Boy" were printed in "Life" of April 27. After declaring that "the public is becoming more discriminative," and expressing the belief that "the salvation of the movies lies in pictures based on simple stories, produced with a minimum amount of ostentation and a maximum amount of intelligence," he says:

"Which brings us to a consideration of Harold Lloyd's latest picture, 'Grandma's Boy.' Lloyd has made many splendid comedies of varying lengths— from one reel up; but he has never done anything better than this. It is, at the same time, his most ambitious work and his finest. He has told a story that is both funny and dramatic and that contains an unobtrusive but very definite idea.

"It is the story of a boy who is so utterly lacking in self-confidence that he is actually a miserable coward. He is kicked about by everyone and is too meek to protest. His grandmother, realizing his pitiful condition, decides to reform him by underhand methods—and her success is demonstrated in as lively a series of episodes as these old, glazed eyes have ever witnessed.

"'Grandma's Boy' is one of those rare pictures that can be recommended to everyone, big or little, youthful or aged, and any of our readers who are inclined to dispute the commendation may receive official permission to stay away from the movies for the rest of their lives."

"Silas Marner" Is Current Release of the Associated Exhibitors; Highly Praised

"Silas Marner," from George Eliot's exquisite story of the weaver of Raveloe, is the current Associated Exhibitors release, April 30, having been the date officially set. Educators, students of literature, artists, welfare, workers and others who had a pre-view at the Hotel Plaza, New York, as guests of Miss Anne Morgan's American Committee for Devastated France, already have given high praise to the photoplay, and equally enthusiastic commendation has come from persons who have seen it elsewhere.

One of the strongest claims made for the production is that foot by foot the film stands the test of comparison with the original story, which is one of the most widely-read novels in the English language. It was possible to picturize the tale exactly as it was written because George Eliot placed little dependence upon elaborate word pictures, but relied rather on the action of her characters for the unfolding of the plot.

The settings of the picture also are declared to be marvels of artistic accuracy. Rural and village England of the early nineteenth century, with its inns and taprooms and quaint, picturesque thatched-roof cottages, is reproduced. Interior scenes of lovely old English manor houses were furnished with rare relics borrowed from private collections.

Kent in Title Role

The title role is played by Craufurd Kent. The part of Eppie, the foundling, is taken by Helen Rowland, with Jean Girardin taking the role when the girl is grown. Bradley Barker, Marguerite Courtot, Anders Randolf and Henrietta Crossman are others in the cast.

Exceptional Record Established by Harold Lloyd on West Coast

The claim is made that no other picture star has ever established the record that is now being made by Harold Lloyd's comedies on the West Coast. The Los Angeles representatives of Pathe and Associated Exhibitors report this week that out of a possible 100 per cent. of available accounts in this territory, 95 per cent. is now playing Lloyd's pictures.

The entire complement of Associated Exhibitors prints on "A Sailor-Made Man," which was augmented to accommodate the tremendous demand, has been booked solid until late in June, not a single open date being available on any print. The comedy has already played in 150 theatres in the Los Angeles territory, and within another month unquestionably will have played 200.

Many theatres that have played this four-reel clean-up are seeking rebooking dates, but cannot be accommodated until the theatres booking it in the outlying sections have played it. Unable to get an immediate return booking, Pantages in Los Angeles has booked the entire two series of Associated Exhibitors-Lloyds, and beginning with "Now or Never" on June 28, will begin running them at two week intervals. West Coast Theatres, Inc., is now negotiating for repeat bookings on both series.

Success of "Fascination" Even Greater than "Peacock Alley"

Mae Murray, presented by Robert Z. Leonard in her most recent photoplay, "Fascination," won twin triumphs Easter week, Metro says, when this picture was shown at the Capitol Theatre, the world's largest picture palace, in New York, and at the famous Stanley Theatre in Philadelphia. There was a large attendance in both instances, and the press was highly commendatory, it is stated.

The success of "Fascination" exceeded even the auspicious premiere of its predecessor, "Peacock Alley," Metro states, when this earlier Mae Murray picture was chosen by B. S. Moss for the attraction with which to open his beautiful new Cameo Theatre, in Forty-second street, New York.

"There's always a big house to see Mae Murray pictures," commented William E. Atkinson, vice-president and general manager of Metro, upon the business "Fascination" was doing at the Capitol and Stanley, "no matter whether the house itself has five hundred seats or five thousand."

"Ruling Passion" Comments Give Arliss Clue as to Public Taste

How to hit the public taste in motion pictures has been a long-standing problem for both producers and stars, but George Arliss believes he has solved it. A volunteer "exhibitors' advisory committee" of showmen who have played "The Ruling Passion" with Mr. Arliss as the star, and released through United Artists, have told Mr. Arliss bluntly what their audiences want most to see.

These men have registered their impressions because of their strong interest in Mr. Arliss' artistry, and because he wrote them that he was anxious to do the kind of stories that the public appeared most to like.

"I think these views," said Mr. Arliss, "constitute a valuable index to popular movie taste, and I give them gladly to my colleagues in the studios. If every studio would, this coming summer, yield one picture with absolute popular appeal, what a boost it would be as a whole, for the industry this fall."

Harold B. Franklin, of Shea's Hippodrome, Buffalo, N. Y., informs Mr. Arliss that his public overwhelmingly is for drama interlaced with comedy, "and with plenty of heart interest," he adds: "I believe that you will find," says Mr. Franklin, "that statistics show the greatest success has attended more plays of a more serious nature, relieved by comedy."

Confirming Mr. Franklin's views, and coming from another section of the country, Mrs. M. L. Kiplinger, of the Opera House, San Bernardino, Calif., declares that "drama with touches of comedy appears to be best liked."

"There is enough of tragedy in life," says Mrs. Kiplinger, "and farce comedy, on the other hand, is soon forgotten. The public likes real stories, with a touch of pathos —the smile, the tear, the thoroughly human depiction."

But from Tampa, Fla., the exhibitor report favors strictly light entertainment. C. D. Cooley, who has five Tampa theatres, says: "The public likes pictures and entertainment of a light order. Still, they want a consistent theme, one not entirely farce."

C. B. Swartz, a partner in the Stockton Theatre, Stockton, Mo., indexes his public in newspaper-paragrapher fashion: "Our best people like spontaneous, unexpected humor. Even the children seem 'to get' it. A drama containing homely pathos, spontaneous humor and clean wit, rings the bell here. Pungent, good-natured, stingless repartee gets applause always. Heavy, stilted, pedantic stuff not wanted. Quick action, with no draggy intervals, pleases."

And from Wayne, Neb., through Elmer Gailey, Crystal Theatre, comes the percentage form of report, thusly: "Tragedy pulls 50 to 60 per cent. Comedy drama, 80 to 90 per cent. Real comedy, 90 to 100 per cent."

Wyoming wants drama, provided the theme ends cheerfully. E. A. Gross, of the Empress Theatre, Glenrock, says: "You must send them out with a great big smile, and they are sure to come back. You did it, Mr. Arliss, with 'The Ruling Passion' and you can do it again just as often as you please.

"People have been intrenched too long behind that drawn and sober look, and want to be shaken out of the mood of the war days and hard business conditions since. The exhibitors of the United States will have to put new life into the public, and it can be done only with a smile—something to laugh at; nothing to make them cry. It is really a sacred duty and you should tell the country's exhibitors so."

Airplane Used to Procure Crowds

Filming "Nero," the big Fox screen spectacle recently completed in Rome, Italy, presented many new problems for Director J. Gordon Edwards to solve—not the least of which was the question of obtaining the huge mobs that the story called for. The usual supply of professional extras utilized by the Italian motion picture companies whenever they had a big spectacle in progress was found entirely inadequate, it is said and two aeroplanes were engaged, and for a week prior to the day on which a big scene was to be taken flew over Rome and the surrounding country side, dropping thousands of circulars which offered the finder and his family a chance to take part in the picture. Amusements were provided for the crowds which came while they waited their chance in the film.

Jackie Coogan Has Leading Role in the Film of "Oliver Twist"

"Oliver Twist" will be a massive production according to a statement from Sol Lesser and Jack Coogan, Senior. It is stated also that an exceptional cast of players will be seen in the finished production.

Jackie Coogan will enact the role of young Oliver and Lon Chaney will be seen in the role of Fagin. This characterization of Mr. Chaney's is said to be the finest in his brilliant career. Gladys Brockwell is playing the part of Nancy Sikes and big George Siegmann will be seen in the role of Bill Sikes.

Frank Lloyd is in complete charge of direction with Harry Weil assisting. Glenn McWilliams is handling the camera with Robert Martin assisting. McWilliams held the cameras down for the "My Boy" and "Trouble," productions made by Jackie Coogan. Shirley Vance Martin is in charge of the still photographing and Irene Morra is in charge of the cutting.

Tourneur Off to Film "Christian"

With preparations practically completed so that he can begin actual work of photographing a new screen version of Sir Hall Caine's novel, "The Christian," for Goldwyn, soon after his arrival in London, Maurice Tourneur sailed last Saturday.

He took with him J. J. Cohn, production manager at the Goldwyn studios in Culver City, to act as business manager; Charles Van Enger, cinematographer, and other members of his technical staff.

Richard Dix Cast as John Storm for Goldwyn's "The Christian"

Richard Dix has been selected by Goldwyn to play the role of John Storm in Goldwyn's forthcoming screen version of the novel that established Hall Caine as one of England's outstanding novelists. It is through this novel, "The Christian," that Sir Hall became known throughout the world. It has sold more copies than anything else that he has written and still finds an eager public.

Casting Director Robert L. McIntyre. Director Maurice Tourneur and Goldwyn's production chief at the studios, Abraham Lehr, canvassed the entire field of screen stars and leading men and the best of the younger actors of prominence on the speaking stage before selecting Mr. Dix for the part.

He left Los Angeles for New York and London on Sunday last and will reach London by the time Director Maurice Tourneur is ready to begin photographing the production. Oddly enough, "The Christian" was the first play that Dix ever saw on the stage. His parents, being of a religious trend, frowned on his early interest in the theatre, but relented to the extent of letting him go to the theatre for the first time when "The Christian" was played in St. Paul.

"Orphans of the Storm" Turns Away Thousands in St. Louis

"Every single night we have to turn thousands away from the theatre, have stood them every night at both shows, and it is absolutely impossible to get into the house after 9 o'clock," is the report that comes to the United Artists home office from the management of the Fox-Liberty Theatre, St. Louis, where D. W. Griffith's "Orphans of the Storm" is being shown for an indefinite engagement.

Eugene Quigley, manager of Ascher's Capitol Theatre, Cincinnati, telegraphed to United Artists:

"'Orphans of the Storm' opened tremendously. In my opinion it is by far the best of all Griffith films. The audiences at the Capitol were simply staggered with the picture's tremendousness, charmed with its simplicity, and appalled by ints realism, and above all found no fault with the advanced admission price for the first time in the history of this theatre."

All house records for the opening performances, the opening day and for the week, were broken at the Strand Theatre, Seattle, when the picture was shown there recently.

Saunders Returns After Trip in Interest of Metro Releases

Edward M. Saunders, general sales manager of Metro Pictures Corporation, returned to the home offices of the company in New York this week after a flying trip to the west coast in the interest of special Metro releases.

Important Conferences

Chief among his aims was conference with district and branch managers regarding bookings of "Fascination," the new Tiffany photoplay in which Robert Z. Leonard presents Mae Murray, and to discuss plans for the disposition of the Rex Ingram production, "The Prisoner of Zenda," which will be distributed in the fall. This picture is a screen version of Anthony Hope's novel, as dramatized by Edward Rose.

Vidor Films Webster Novel

President Arthur S. Kane, of Associated Exhibitors, announces that May 28 has been fixed as the release date for Florence Vidor's next feature, "The Real Adventure." Reports of persons who have had previews of the production, her second as a star, move Miss Vidor's sponsors to predict that in it she will make a greater appeal for popular favor than in her first Associated Exhibitors success, "Woman, Wake Up!"

"The Real Adventure" is a five-reel picture from the well known novel by Henry Kitchell Webster.

Making Plans for More Productions

Lloyd Hamilton, star of Educational-Mermaid Comedies, and Jack White, supervising director and partner of Hamilton in Hamilton-White Comedies, Inc., are in New York, accompanied by their new general manager, E. H. Allen.

Hamilton and White are arranging with E. W. Hammons, president of Educational, plans for production work during the coming year. Hamilton-White Comedies, Inc., have made thirteen Mermaid Comedies for Educational during the current season.

Co-operative Production Begins at R-C Studio; More Stars Named

The eyes of film executives are now centered on the R-C Studios in Los Angeles where, for the first time in the history of the motion picture industry, production on a large scale is being put on a co-operative basis. Actual work on the first units on a profit-sharing basis has now been started. The new R-C producing units, which are now lined by P. A. Powers, managing director of R-C Pictures, are:

Ethel Clayton, who has come to R-C after her successful work as a Paramount star. Harry Casey, noted exponent of outdoor characters. Mr. and Mrs. Carter De Haven, resuming their domestic comedies after a year's retirement from the screen. Jane Novak, leading woman for some of the foremost male stars, who will be featured in big outdoor dramas, to be directed by Chester Bennett. Other stars for Chester Bennett productions will be announced later.

Helen Jerome Eddy, who will be featured in plays of spiritual significance as befits her usual personality. These will be known as Ray Carroll productions. Norman Dawn productions. The continuity for the second of that series is now in preparation. The first is "The Son of the Wolf." Robert Thornby, noted director, who will direct six all-star features a year. Emory Johnson, who will produce big special productions, the first of which "The Midnight Call" is now complete. Doris May, who is continuing in her light comedy successes.

Aside from these developments, negotiations are said to be pending for two series of comedies to be made at the R-C Studios. It is also known that Mr. Powers now is negotiating with one of the leading male stars and another director equally well known.

Miss Clayton will star in society plays of a calibre that made her a favorite on the Paramount program for the past few years. Each picture, however, will be produced as a special attraction, under the direction of a well known director, who will be announced shortly. Her latest release is "The Cradle" and her "For the Defense" has been completed and will soon be given to the public.

Mr. Powers always has personally directed the picture activities of Harry Carey, though the pictures were seen on the program of Universal, of which Mr. Powers was for a long time treasurer. This star will produce six outdoor specials for R-C annually. He will be directed by Val Paul.

To the De Havens goes the distinction of being the first unit to start actual production at the R-C Studios under the co-operative plan. The first comedy, now completed, is entitled "They're Off," and others will follow at regular intervals. All of these comedies will be in two reels. Malcolm St. Clair, who has had a long experience in comedy directing, will handle the megaphone for this unit.

Jane Novak's first R-C subject will be made under the direction of Chester Bennett. Edison Marshall's book, "The Snow Shoe Trail," scenariozed by Marion Fairfax, will introduce her as an R-C star. "Colleen of the Pines" will be her second starring vehicle. Further stars for the Chester Bennett unit will be announced in the near future.

Miss Eddy has written her own story for her first R-C production. Tentatively it is titled "A Slice of Life." Winifred Dunn, of the R-C staff, is preparing the continuity.

Mr. Powers selected Robert Thornby to direct a series of special pictures with all star casts after mature deliberation as the best man qualified to interpret for the screen certain books and originals which R-C controls and which are promised to result in productions of an unusual type.

Doris May, who has been making a series of light comedies for R-C, will continue production. She is about to start her sixth R-C picture, tentatively titled "In Search of a Thrill." Her fifth production, recently completed, is "An Unexpected Honeymoon."

To Start in June

Gloria Swanson will be back in California around the first of June when the Paramount star will begin work on "The Impossible Mrs. Bellew," a story by David Lisle, adapted by Elmer Harris and Percy Heath. It will be a Sam Wood production.

George Fitzmaurice Producing Famous "To Have and To Hold"

Paramount executives, both in the production department and in the sales organization, are said to be elated over the fact that George Fitzmaurice was available to produce "To Have and to Hold," the famous romantic-historical novel by Mary Johnston. This story, first published in 1899, is recognized as one of the real masterpieces of American literature and requires handling by a director possessing the keenest artistic sense.

Mr. Fitzmaurice, following a long line of Paramount successes in which Elsie Ferguson and Mae Murray were the respective stars, reached the pinnacle with his production of "Peter Ibbetson." "Three Live Ghosts" and "The Man from Home," the last two of which were produced abroad, and only recently returned to this country.

"It was decided to film 'To Have and to Hold,'" said Mr. Fitzmaurice, "because its unique combination of history, drama and romance makes it of undying appeal. And at the present time there is a decided vogue for plays of the costume variety. Our last reason for the production is that we were able to secure for the part of 'Lady Jocelyn' Miss Betty Compson, an actress whom I consider above all others to be eminently fitted for the extremely appealing central role."

Century Films Signs New Contract

On the eve of his departure for Europe Abe Stern announces that he and his brother, Julius, have signed a new contract with Universal by which the latter will release fifty-two two-reel Century comedies during the coming year. This contract was signed on Saturday, April 29, and orders have already been wired to the coast giving the outline of a most original and elaborate two-reel program for the coming season.

Mayer Completes Triumvirate of Directors, Signing Barker

With the signing of Reginald Barker, Louis B. Mayer recently completed the formation of a great directorial triumvirate. The other two points in this triangle are held by John M. Stahl and Fred Niblo.

These three directors will produce as independent units under the Louis B. Mayer banner, working at the latter's spacious studios on Mission Road, Los Angeles. Their pictures will have all-star casts, and the stories will be selected from the best material available.

J. G. Hawks, for three years managing editor and supervisor of production at Goldwyn's, and for five years previously associated with C. Gardner Sullivan at the Thomas H. Ince studio, has been appointed by Louis B. Mayer as managing editor of all of his productions.

Mr. Mayer is now completing arrangements with Metro for the release of some of these pictures, but just which ones has not yet been announced. There still are some Mayer productions to be delivered to Associated First National for distribution.

High Praise for Educational Film

"The Rainmaker," the latest Mermaid Comedy featuring Lloyd Hamilton released by Educational, which James W. Dean, critic of the Newspaper Enterprise Association declared entitled Hamilton to a place in the comic hall of fame, continues to win warm approval from newspaper critics throughout the country, Educational says.

Gish-Reid-Griffith Picture Revived by R-C Corporation

A revival of "The Fatal Marriage," supervised by D. W. Griffith and starring Wallace Reid and Lillian Gish, is announced by R-C Pictures as a June release. The picture is a screen adaption of Tennyson's "Enoch Arden."

While the picture was made several years ago, it is said to be thoroughly modern from a technical standpoint, and as it is a costume play, being laid in England in the latter part of the eighteenth century, it is almost impossible to detect that it is not a modern picture, states R-C Pictures.

That it is a story of sufficient dramatic merit is made certain by the number of times that the Enoch Arden theme has been used on the spoken and silent drama. In "The Fatal Marriage" Tennyson's story is closely adhered to, and the beauty of his descriptive poetry, some of which is used for titles, will be accentuated by beautiful scenes.

Completes Work

Nita Naldi has completed her work in "Blood and Sand," the Fred Niblo production for Paramount in which Rodolph Valentino is to star. Miss Naldi played the Spanish vamp.

In "Borderland"

"Borderland" is a new Agnes Ayres Paramount picture now in production. There two complete plots two leading men, two "villains," two cute little "kiddies," and the star plays three distinct parts.

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Early Bookings Point to Extensive Distribution of "Reported Missing"

The box-office test for "Reported Missing" has completely fulfilled expectations for the new Owen Moore picture during its first public exhibition at the Criterion Theatre, New York, is the belief of John H. Woody, general manager of Select, and the early bookings indicate that a country-wide distribution of the Selznick special will be accomplished in record time. Special showings for exhibitors have been given in Chicago and Minneapolis, and showmen in all of the large centers of population will see "Reported Missing" at special screenings during the next fortnight.

The Chicago showing resulted in "Eddie" Silverman, local manager of Select, closing with Aaron Jones, of Jones, Linick & Schaeffer, for the first run of the new Selznick attraction at the Randolph Theatre, with other J. L. & S. theatres to follow. Henry Siegel, of the New York Exchange, has contracted with Marcus Loew for the metropolitan appearances of "Reported Missing" after the Criterion initiation. The Moore picture also goes to the other houses on Loew's Circuit with the State, Cleveland and Valentine, Toledo, announcing May playing dates.

The Lynch Enterprises, with theatres booked out of Dallas and Atlanta, will first show the new offering in the principal cities of the South and Southwest. Whitehurst's Century will give the first showing in Baltimore; Pittsburgh will be introduced to the new work at Harry Davis' Grand, with the Cameraphone, East Liberty, also contracted.

A. H. Blank's Circuit will give the first Omaha, Neb., showings and Mr. Blank will also play "Reported Missing" at his Des Moines, Sioux City, Waterloo and his many other theatres in Iowa. Libson's Walnut will give the first showings in Cincinnati; the Alamo will present the picture for the first time in Louisville, and Frankle Brothers will play it a full week at their Majestic, Columbus.

The Broadway, Richmond; Brentlingers theatres in Fort Wayne and Evansville; Empire, Syracuse; Fabian's Brantford, Newark and Montauk, Passaic; and Adams' U. S. Theatre, Paterson, are given as other scattering instances of where the new Moore show has been contracted for exhibition.

In New Picture

"The Bonded Woman" is Betty Compson's latest Paramount starring feature. It is a South Sea Island picture. John Bowers is leading man.

Eastern Production Increases, Tilford Company's Work Shows

Production activities in the East are beginning to show a marked increase, according to a statement by Walter Ford Tilford, president of the Tilford Cinema Corporation, which took over the studios at 332-334 West Forty-fourth street, formerly the Tiffany studios, New York City, on the first of last month.

The Tilford Company, which does all its work on a definite contract basis, completed "Destiny's Isle" for W. P. S. Earle and J. Stuart Blackton, Jr., a few days ago, and built the sets and handled all of the studio work on the Arthur Housman feature just completed at the Biograph studio. This week it is busy with contracts for three new, big productions.

The first of these covers the settings on Mae Murray's next picture for Metro, "Broadway Rose," which is presented by Robert Z. Leonard. The company is also handling in its entirety the production now being made by Holtre Productions, Inc., with Irene Castle as the star, for Hodkinson release. This unit is now in Miami on location, and the picture, which is tentatively titled "Don't Weaken," is being directed by Alan Crosland. The Tilford Company is making the whole production at a fixed figure under contract.

At the Biograph studios it is producing the next Triart picture, starring Mary Astor, based on the famous painting "Hope," which is being produced under the direction of Legaren A. Miller. This picture also is being filmed under contract.

The Tilford Company expects to begin work on the first William Nigh independent production within a week or ten days, and it is Mr. Tilford's opinion that production in the East is beginning definitely to speed up.

"Too Much Business" at Capitol Inspires Much Hearty Laughter

The Capitol Theatre on Broadway, New York, known as the "largest theatre in the world," was the scene of the opening of "Too Much Business." Judging from the way the "first night" audience received the picture, which is unique in being a seven-reel comedy, "Too Much Business" is likely to prove all that its name implies for the management of the Capitol

"At the Capitol yesterday," observed the reporter for the Morning Telegraph, "there was hearty laughter at many of the amusing scenes. The audience liked the picture and had every reason for doing so. 'Too Much Business' is good, clean, legitimate fun. It is bright and pleasing entertainment that is bound to find favor with all who are fortunate enough to see it."

The other reviewers in the New York morning newspapers agreed pretty well with the verdict of the audience at the Capitol.

Attractive in Theme

"Here at the Capitol Theatre," wrote the Morning World, "is a picture version of one of Earl Derr Bigger's Saturday Evening Post stories of the 'John Henry' series. It seems to be just a little funnier than most of our present day screen comedies, and it is more than that. It is so directed by Jess Robbins that it keeps right after its story every minute of the time. So that at the end you feel a natural desire to applaud. Did you ever notice how few photoplays ever cause you to lay your hat and coat in the next seat and clap your hands? 'Too Much Business' is attractive in theme largely because it stands right up face to face with 'big business' and exposes the sham of parts of it."

R. C. Bruce Touring California to Make "Shots" for New Films

Robert C. Bruce, whose Wilderness Tales now being distributed by Educational are proving the most popular works of his career, is touring the state of California by automobile with a party of photographers and actors on the first picture making expedition in his second season of making Wilderness Tales.

Mr. Bruce went to Portland a few weeks ago to make his headquarters there and prepare for his second summer's work.

Having organized his companies of actors and made other preparations for the season's work, he and his party left Portland several days ago to travel virtually the entire length of California, most of the trip to be made along the coast to pick locations for "shots" to be made on the return trip.

Myron Selznick Starts Production in Hollywood

Production activities at the United studios, Hollywood, now include the activities of Myron Selznick, who lately arrived on the coast with his stars and staff to continue the creation of Selznick attractions which was interrupted a month ago when the Talmadge studios, in New York, were abandoned. Tamar Lane, who went to Hollywood as publicity representative, has begun transmitting information to the home office publicity department.

Owen Moore has begun work on a production to be directed by Victor Heerman from Sarah Y. Mason's scenario. Margery Daw has been secured to play one of the two important "girl" roles opposite Mr. Moore in "A Previous Engagement," and six stages are now occupied in forwarding the work of producing a successor to "Reported Missing."

Elaine Hammerstein, directed by George Archainbaud, will begin at once the screening of "Borrowed Wings," a scenario by Edward Montague, who wrote "Under Oath," the last picture Miss Hammerstein made in the East before departing for Hollywood. Myron Selznick is now completing the cast.

I. Lesser Promises Twelve Specials

Twelve special productions in addition to an elaborate feature output, consisting of twenty-four features, will be released next season by Western Pictures Exploitation Company, Irving Lesser announces. One of the specials, "Flesh and Blood," is already completed. Lon Chaney, Jack Mulhall, Edith Roberts and Noah Beery are included in the cast. Another of this group is written by Elinor Glyn, entitled "Through Eyes of Truth." Mr. Lesser will remain in New York until plans for distributing the Jackie Coogan features have been completed.

Film Begun May 1

May 1 was the starting date for "Pink Gods," Penrhyn Stanlaws' next Paramount production in which Bebe Daniels and James Kirkwood will head the cast, with Anna Q. Nilsson, Adolphe Menjou, Raymond Hatton and others in prominent roles.

Selznick Gives Midnight Showing of "The Referee"

After the evening presentations of "Reported Missing" at the Criterion Theatre, New York, on May 3, Lewis J. Selznick screened a showing of Conway Tearle in "The Referee" for the entertainment of the sporting fraternity and sport writers on the New York dailies. As its title indicates, "The Referee" in its plot development,, shows boxing in many phases and climaxes in a prize fight as its "big punch."

In staging the presentation at Fort Lee, when the Selznick studios were over in Jersey, Myron Selznick assembled a number of celebrities from local sporting circles to appear in the fight scenes and give authenticity to the encounter.

Appears in Person

At the Criterion show Conway Tearle appeared in person; Ralph Ince was there, Joe Humphrey watched himself on the screen, and in the audience was noted many of New York's sporting fraternity. Sport writers who sign most of the "dope" on New York sporting pages were present and for once the Criterion took on the appearance of a sporting club being entertained by a picture right "in the subject."

First National Units Now at Work on Many Spectacular Productions

An exceptional array of box-office attractions are now in various stages of production for First National release. With the aim of "Bigger and Better Pictures" in view, the producers whose pictures are distributed by Associated First National are concentrating on "master pictures" — productions which will duplicate the box-office successes of "Penrod," "Smilin' Through," "The Kid," "Peck's Bad Boy," "Hail the Woman" and "The Silent Call."

Norma and Constance Talmadge, famous star sisters, arrived in Los Angeles last Friday accompanied by Producer Joseph Schenck, who has obtained the film rights to William H. Harris' "East is West," and Edgar Selwyn's "The Mirage." Both of these have been very successful stage plays.

Norman Talmadge will make "The Mirage" at the United studios and Constance Talmadge will make the interiors of "East is West" on the same lot, later taking her company to China for the exteriors.

Norma Talmadge's latest First National release, "Smilin' Through," is proving to be one of the greatest pictures of this artist's career and more of an attraction on the screen than it was on the legitimate stage. Her release to follow "Smilin' Through," which will soon be seen at the Kinema Theatre, will be "The Eternal Flame," a lavish production adapted from the pen of Honore Balzac.

Dorothy Phillips, heroine of many great productions, is soon to be seen in what is hailed as her greatest film, "Hurricane's Gal," produced by Allen Holubar, and three months in the making. Katherine MacDonald has just completed "The Woman Conquers," a lavish picture of the northland, and scenically her most beautiful attraction. Her next starring vehicle will be "White Shoulders." The picture will be made by Preferred Pictures at the Louis B. Mayer studio.

John M. Stahl has completed the big Louis B. Mayer picture, "One Clear Call," a film requiring five months to make, and Maurice Tourneur has finished the making of "Lorna Doone," a spectacular production. Mabel Normand is nearing the end of Mack Sennett's "Suzanna," a romantic costume picture of the era of Spanish dominance of early California.

Charles Chaplin, the world's greatest comedian, is building up the plot of his next First National attraction, and Buster Keaton has just completed two funny two-reelers, "The Blacksmith" and "The Frozen North."

Richard Walton Tully, noted author and playwright, has finished filming his legitimate play, "The Masquerader," starring Guy Bates Post, and is preparing to offer the same star in the picturization of the lavish Tully play, "Omar the Tentmaker." Marshall Neilan has completed two big productions, "Fools First" and "Her Man," the former of which is scheduled for early release.

The complete cast for "Someone to Love," the most recent Thomas H. Ince feature to enter production, is announced by Clark W. Thomas, Ince manager, as a near-perfection "balance" in characterization. The cast is Madge Bellamy, Cullen Landis, Noah Beery, Vola Val, Harry Rattenburry, Carrie Clark Ward, Bert Sprotte, Lincoln Stedman and Larry Steers. The director is John Griffith Wray.

J. L. Frothingham will take his initial plunge into film direction next month. The producer will personally direct "The Vengeance of the Deep," an A. B. Barringer story with South Seas and New York City locales. Marguerite de la Motte will be featured. Forthingham recently completed "The Man Who Smiled," a First National attraction, scheduled for early fall release.

"Gymnasium Jim," one of the snappiest two-reel comedies ever produced by Mack Sennett, has just been titled and shipped East. In this newest comedy, Billy Bevan, featured comedian in this series, supported by Mildred June, puts over some of the cleverest work of his screen career.

"Lady Godiva" Opens

The Associated Exhibitors spectacle, "Lady Godiva," thrilling ride and all, begins with an engagement at the Central Theatre, New York, Sunday, May 7. Picture lovers in the big city have awaited the coming of this feature with impatience, and the importance of the event is believed to justify fully the booking at the Broadway house.

"Smilin' Through" Begins Three Weeks' Run in Boston

Impressed by the success with which "Smilin' Through," Norma Talmadge's current First National attraction, has been meeting, and the fact that many original runs have had to be extended, the management of the Park Theatre, in Boston, booked it for a three weeks' run. The engagement started on May 1.

In the vernacular, "Smilin' Through" is "cleaning up" everywhere, and is proving a sensational success from the attendance and box office standpoints. At the Strand Theatre in New York it was held over for a second week, and at the Colonial Theatre in Columbus, O., it was also run for a fortnight, the first picture to accomplish that feat at the Colonial in many months.

"Exceptional business; second week's business as good as the first; capacity audiences almost every evening," was the verdict of the management.

The intense eagerness with which exhibitors are booking this picture was evidenced by the action of Charles W. Picquet, owner of the Carolina Theatre at Pinehurst, N. C.

Mr. Picquet wanted "Smilin' Through" so badly for immediate showing that he did not wait for a salesman to call, and decided that a letter or telegram was too slow. So he chartered an aeroplane, and flew ninety miles to Charlotte, with the intention of carrying the film back with him. From the flying field he drove to the First National exchange in an automobile, but was disappointed. Every print of the picture was in use, and Picquet had to return empty handed.

The universal praise being bestowed on the picture by critics is shown in the following excerpts from reviews:

Omaha World-Herald — "Smilin' Through" is a credit to the film world. Such a picture as this, clean, artistic, without a moment of unpleasant suggestiveness, will do more to help the motion picture industry out of the mire of past scandals than all the propaganda in the world.

Milwaukee Sentinel — "Smilin' Through" is an artistic film with Norma Talmadge at her best.

Cincinnati Post — Norma Talmadge has here undoubtedly her best picture. Never before has she given the screen such a performance.

Syracuse Journal — Norma Talmadge, darling of filmdom, is more winsome and charming than ever in her portrayal of Kathleen and Moonyeen in the Jane Cowl success, "Smilin' Through." The dual role fits Miss Talmadge splendidly. One is apt to wonder which of the two he likes better.

Syracuse Herald — With Norma Talmadge at the helm, anything is safe and sure. Her picturization of "Smilin' Through," which began a week's engagement at the Strand Theatre Saturday, more than makes up for the lack of the voice by the beauty of the scenes.

Fox Has Strong, Diversified Program for Release in May

Five feature productions, two Sunshine Comedies, and three Mutt and Jeff Animated Cartoons constitute the list of May releases announced by Fox Film Corporation.

Heading the list is "Shackles of Gold," the screen adaptation of Henri Bernstein's famous drama, "Samson." William Farnum is the star and Herbert Brenon directed. Tom Mix will be seen in "The Fighting Streak" from a story by George Owen Baxter. Arthur Rosson directed. Patsy Ruth Miller is the feminine lead.

The William Russell release will be "The Men of Zanzibar," from the famous story by Richard Harding Davis. The picture was directed by Rowland V. Lee. "Strange Idols," a Dustin Farnum picture, is from a story by Jules Furthman and was directed by Bernard Durning. John Gilbert will be seen in "The Yellow Stain," written by Jules Furthman and directed by Jack Dillon. Claire Anderson is the leading woman.

The Sunshine Comedies for May are "El Toro" and "The Wise Duck." The Mutt and Jeff Cartoon releases are "Hop, Skip and Jump," "Modern Fishing" and "Hither and Thither."

Ince Players Travel with the Circus

For the first time in motion picture annals, it is believed, a company of film players is to travel with a circus and the itinerary chosen is through the San Francisco Bay section. The screen players, Cullen Landis, Madge Bellamy and Noah Berry, are from the Thomas H. Ince studios. They will join Howe's Great London Circus at San Jose and will work under the "big top" throughout the San Francisco Bay district.

The Ince screen players, with cameramen, character, "props" and directors, are under the direction of John Griffith Wray, who directed the recent Ince special, "Hail the Woman." Wray is filming a forthcoming feature, "Someone to Love," a story that has for its background a traveling circus in Southern Canada. The entire picture is being filmed in Northern California, the woodland exteriors in the vicinity of Santa Cruz, while the circus scenes and crowds will be secured throughout the San Francisco Bay district.

Early Showing of "The Beauty Shop"

"The Beauty Shop," Cosmopolitan Productions all-star comedy picture, will be given its pre-release showing, beginning May 14, by Hugo Reisenfeld, in either the Rialto or Rivoli Theatres. The cast includes Raymond Hitchcock, the Fairbanks Twins, Louise Fazenda, Billy B. Van, James J. Corbett, Montagu Love, Laurance Wheat, Diana Allen, and others. Edward Dillon directed.

The titles are said to be exceedingly humorous, many of them having been written by Bugs Baer.

The story is from the record-breaking theatrical success by Channing Pollock and Rennold Wolf.

Big Bookings

Cosmopolitan Productions report "The Good Provider" bookings to be very heavy. Exhibitors all over the country are making special advertising and exploitation appropriation for this picture. Every indication is that it will be a worthy successor to "Humoresque," if not an even greater money maker than that Gold Medal winner of 1921.

Keeping in Personal Touch

By FRITZ TIDDEN

ONE day in March S. L. Rothafel, general director of the Capitol Theatre, contracted for a championship handball match with B. S. Moss, of the B. F. Keith Vaudeville Exchange — the price of the booking being $1,000. Rothafel has not played the booking. Moss is somewhat aggrieved.

"It was a contract," said Mr. Moss, "but Roxy has avoided the booking. In the picture game that is a practice the producers and distributors have been beefing about for several years. This is the first time, however, to my knowledge, that an exhibitor has refused to book a contract obligation of this kind."

Moss' friends are beginning to wonder if Rothafel is doubtful of his own prowess in the handball courts. The circumstances of the match were these:

Moss and Rothafel met at the Motion Picture Directors' dinner to Will H. Hays. Rothafel challenged Moss to a match for the exhibitors' handball championship of Greater New York. Moss accepted the challenge, also the terms—$1,000 a side. Lloyd Willis, of the National Association, was chosen to promote the match; Joseph Johnson, ex-Boxing Commissioner, now Commissioner of Public Works, was selected as referee; Mortimer Norden, president of the Norden Electric Sign Company, was chosen as stakeholder.

Moss has posted with Norden his $1,000 side bet. Friends of Rothafel say they expect him to post his side bet shortly. Moss' friends, on the other hand, say they are skeptical.

* * *

"Woman, Wake Up!" should concern those nice old ladies who go to the movies for a nap.

* * *

Jesse Lasky sails for Europe a week from Saturday.

* * *

It is stated that D. W. Griffith arrives from Europe simultaneously by the time we skid to press.

* * *

Helene Chadwick is in town for a three weeks' vacation. Put on your smoked glasses.

* * *

Jack Meador has left for the coast, where he will spend eight weeks at the Metro studio.

* * *

E. O. Van Pelt says that the railroads take the lawmakers to Washington but that the people bring them back.

* * *

There is one thing about the making of Bible pictures. There will be no "personal appearances."

* * *

Thomas Meighan and his director, Alfred E. Green, left the Lasky studio for George Ade's Indiana home to show the humorist the first "cut" of his story, "Our Leading Citizen," which Green just completed with Tom as star. On the same Santa Fe train was Walter Heirs, going as far as Chicago to make personal appearances. Walt is a scream wherever he shows. He will be gone three weeks or more.

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Randolph Lewis has resigned from Pathe to go to England, where he will write a series of plays.

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Claud Saunders once managed the Alhambra. Did his best to give the folks good, clean shows. The house went into stock this week. And the opening show is "Scandal."

* * *

Paul Gray is stopping at the Astor. A clerk said: "Mr. Gray, do you know Monte Blue?" Paul, not cracking an eyelid, replied: "Yes, I know Black and White, too. And to show you I am not color blind I'll go out and call a yellow taxi and see if Walter Green is in his office."

* * *

A finale hopper is a bird who breezes in for the last dance and breaks his neck trying to take the dame home. There is another species of the finale hopper who breezes into picture houses during the last reel. He wants to see who is taking his dame to the movies. She hops to the movies whether he takes her or some other admission payer escorts her.

* * *

Lester Allen, who, until Georgie White discovered him, was bringing in dollars for Sam Scribner and his burley-que associates, has recovered from an illness that confined him to his bed for eight weeks. Lester, until ill, was featured in George White's "Scandals of 1921," leaving the show in Chicago. Now Allen is dickering with Fred Quimby, formerly of Pathe, and promoter of the Jack Dempsey-Georges Carpentier championship pictures, who will star Lester in a series of comedies of two reels each.

* * *

In awarding the final prize in the Better Business Contest of "Topics of the Day" Films to Mrs. J. B. Prairie, 1586 Quarrier street, Charleston, W. Va., Timely Films, Inc., the producers of the famous screen subject, announce the close of this highly successful competition. During the run of the contest, an average of 18,000 answers per week were received from all sections of the country. Through this enterprise the best constructive answers to the question, "How Can Business Be Improved for the Manufacturer, Merchant, Worker and Unemployed?" were selected and screened in over 3,000 theatres from coast to coast.

The final winner is:

"It matters not what business pays labor for, in buying goods, labor pays proportionately. Labor should give an honest day's work, enabling present living conditions to become normal. OPEN FACTORIES—PAY LIVING WAGES —GIVE HONEST DAY'S WORK —REVISE TAXATION. REFORMERS AND BOOTLEGGERS BOOST TAXES. LIGHT WINE AND BEER BOOST REVENUE."

* * *

Roy Overbaugh recently returned from a long stay in Europe. On the way back some sharks were sighted. At least that was the report. Overbaugh took one look at them through the binoculars and said: "Whatever they are they have been in pictures. I saw the film on their teeth."

* * *

Gus Inglis, general manager for King and Florence Vidor Productions, and member of the firm of Willis and Inglis, has left California for the East in time to attend the Washington convention. He expects to remain in Washington until the convention adjourns and then continue his trip on to New York, where he will endeavor to secure some stage plays as vehicles for Florence Vidor's forthcoming productions on the Associated Exhibitors' release list. Inglis will make his headquarters at the Arthur S. Kane Pictures Corporation while in New York.

* * *

J. I. Angus was recently appointed comptroller of the Tiffany Productions, Inc., by General Manager M. H. Hoffman. Angus was especially selected for this important position because of his past services with such representative film organizations as Famous Players, William Fox and Robertson Cole. The first duties of the new comptroller will be the reorganization of his department. Angus has specialized in motion picture accountancy and will install the most efficient systems of cost analysis, and sales control. In order to accept General Manager Hoffman's offer to join the Tiffany forces Angus relinquished a lucrative practice as a public accountant.

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Walt Hill says the new featherweight turnstiles in the subway give the cash customers no come back on service. The subway is one place where the people are always glad to get the gate.

* * *

Max Mayer, vice president of the Wohl Lighting Company, spoke on April 25 before Dr. Rogers' class in

GWYNEDD VERNON

The English "harem-scarum girl," who recently arrived in this country to star in pictures, keeps her many admirers in London posted as to her activities in America's filmdom

THE paragraph below, translated from the Spanish, appeared as an advertisement in the leading papers of Guatemala. It is indicative of the esteem with which the Chalmers Publishing Company's Spanish publication is held in South America.

GREAT "CINE-MUNDIAL" SONG CONTEST

The "Libreria Cervantes" announce the opening of its contest for first honors among our metropolitan musicians who are ready to compete for the prize of $1,000, national currency, for the best fox trot presented by local composers and entitled "Cine-Mundial," in honor of the great magazine of that name. The contest will close April 29. The judges, able and competent local personalities, will shortly after that date announce the name of the triumphant composer and adjudge the $1,000 prize, and besides a free yearly subscription to this important magazine to the winner.

Ayestas & Co., 10a Calle Oriente, No. 5, Guatemala

motion picture production and the Cinema Composers at Columbia University. Mayer's topic was "Studio Lighting."

* * *

With "French Heels," "Silk Hosiery," "Short Skirts" and "Bobbed Hair" is there any knowing "What Women Will Do?"

* * *

A seven pound girl was born to ZaSu Pitts, in private life Mrs. Tom Gallery.

* * *

"Lin-Croft," the country home of Hugo and Mabel Ballin, at Westport, Conn., has been sold to Rose O'Neil, the artist, and originator of the Kewpie doll. An artistic flavor surrounds the house; for it was at "Lin-Croft" that Ballin painted the murals which now decorate the Wisconsin State Capitol, and it was here, too, that Louis Joseph Vance, who occupied the house for a season, wrote some of his fiction.

* * *

Jack—"Why is Ethel so proud lately? She struts around as if she owned the earth!"

Pott—"Some scenario editor informed her that her plots were the best he ever returned."

* * *

On Monday evening, May 1, Julian Johnson, of Famous Players-Lasky Corporation, addressed the Cinema Composers at Columbia University on "The Preparation of the Photoplay from the Producer's Point of View."

* * *

Maibelle Heikes Justice has returned to New York from a long stay in Washington. She expects to go to the coast shortly to visit Mary Miles Minter.

* * *

We are waiting with great interest for Elinor Glyn's forthcoming picture, "Thru Eyes of Truth," which is a picturization of Mme. Glyn's experiences in Hollywood. The film will be released by Western Pictures Exploitation Company.

* * *

Some wives will be hard to convince that "Heroes and Husbands" are synonymous.

* * *

Nils Bouveng, production manager of the Swedish Biograph Company, who has been in this country for the past eight months, sailed on the Aquitania May 2 for Stockholm, where he will spend the summer months in the interests of his company, and incidentally take a little vacation after his continued work over here. He expects to return to America in the Fall.

* * *

Edward Dillon thinks the time is ripe now for someone to picturize "The Johnstown Flood." Any old flood will do now that everybody thinks the country is "dry."

* * *

Florence Dixon had some new photos taken the other day and a friend looking at one remarked: "That looks like Hill." Miss Dixon was flabbergasted for a moment but then wised up and said: "That is Hill's work."

* * *

Louis Baum, general manager of Equity, sailed for Europe May 2. He will make a three months' business trip.

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"Eden and Return" is a title that indicates Mother Eve may do a come-back.

* * *

"Should Husbands Know?" Betty Blythe's latest picture, a Whitman-Bennett production for Pyramid Pictures, opens an indefinite engagement at B. S. Moss' Cameo Theatre, New York, May 7.

Victor Herbert, famous composer, gives Jackie Coogan his first 'cello lesson

Joe Di Lorenzo has arrived on the coast, culminating a sales trip that took him to many key cities.

* * *

Let's see, we think it was at least six months ago that we printed in this hit-or-miss department that we thought H. G. Wells's "Outline of History" had possibilities of a great picture.

* * *

The popularity contest for the king and queen of filmdom got a great start and is going strong.

* * *

"Why Announce Your Marriage?" The gossips will do it for you.

* * *

Dimitri Stephon has been appointed managing editor of "Starland Review," the series of one-reel subjects made by C. B. C. and released by R-C.

* * *

Tommy "Bozo" Snyder, whom Barney Gerard has been exploiting in his "Follies of the Day," left for Los Angeles this week where he will start production on the first of a series of two-reel comedies. Bozo was to have gone to Europe with "Follies of the Day," but Gerard made other plans at the last moment.

* * *

Eddie Cadorot, head of the Illinois exhibitor organization, came to town this week, but left Wednesday for Washington, D. C., to attend the hearing on the Lambert music tax bill.

* * *

Harry O. Hoyt goes to Medford, Mass., next week to start on the first Holman Day picture.

* * *

Hugo Riesenfeld conducted an orchestra of eighty at Carnegie Hall, May 4, as part of New York's Music Week celebration. The Ampico special film, "Immortalized," showing Eddy Brown, Alma Gluck, Leopold Godowsky, Alexander Lambert, Alfred Mirowitch, Leo Ornstein, Rosa Ponselle, Sergei Rachmaninoff, Efrom Zimbalist, Mana-Zucca, the entire National Symphony Orchestra and Arturo Bodansky was shown with a special music setting by Riesenfeld. Leo Ornstein, pianist and composer, was the soloist.

* * *

Lester Scott, sales representative for Affiliated Distributors, Inc., returned to New York this week, following a tour of the exchange centres in the interests of "I Am the Law," the Bennie Zeidman-Bernie Fineman production, produced by Edwin Carew, and which Charley Burr will State right.

* * *

Sol and Irving Lesser, and Max Ramish, of Western Pictures Exploitation, Los Angeles, are in New York for a few weeks.

* * *

Sam Moscow, of the Moscow Exchange of Boston, was a visitor to New York this week.

* * *

The opening game of the Motion Picture Baseball League will be played between the First National and Paramount teams at the Crotona Athletic Field, May 6.

NOTED TRAVELER RETURNS FROM FLUSHING, LONG ISLAND

Earle Hudson has been attending to his customary spring planting on his estate

SINCE Rupert Hughes has taken to directing his own pictures at the Goldwyn studios in Culver City he has been swamped by visitors. They like to hear him spouting epigrams through his megaphone. Colleen Moore, who is now being directed by him in "The Bitterness of Sweets," already has jotted down the following bits:

You can't use imitation silk before the motion picture camera. The lens is even quicker to detect imitation emotion.

Horace said: "He who would make others weep, must first have wept himself." Every motion picture director should have that on his wall.

Ever since I was six years old people have been prophesying that I was going to kill myself with overwork. All the prophets are now dead.

We could make some very fine motion pictures if we didn't have to bother with cameras and lights.

The censors are going to stop crime by censoring the films. Why don't they put an end to diseases by burning the medical books which describe them?

When an actor loses control of himself he loses control of his audience.

News of the West Coast

By W. E. KEEFE

"Hollywood Night Life" is the title of a spectacular feature now being produced by the De Luxe Feature Pictures Company at the Hollywood Studios with Frank Glendon, Josephine Hill and Gale Henry and others in the cast. The production is being directed by Fred Caldwell. The story is the joint efforts of Director Caldwell and John B. Clymer. Hollywood is shown as a model city, beautiful and attractive. Mrs. A. B. Merscher, a wealthy clubwoman prominent in philanthropic circles is financing the enterprise.

* * *

The Philharmonic Auditorium, Los Angeles, was jammed to the doors with the presentation for the one and only performance of the Writers' Revue on Saturday, April 22. The event was probably the most unique of its kind ever seen on any stage. It was given under the auspices of the Writers and the cast included many of the most notable names known to stage or screen. It was composed, written, directed and enacted entirely by the members of the Writers.

* * *

Governor W. D. Stephens, of California, Judge Gavin W. Craig, Joseph M. Schenck and William de Mille were the guests of honor at the recent banquet given by the Western Motion Picture Advertisers at the Hotel Ambassador. A telegram was received from Will Hays urging that the organization co-operate in every way possible with the distributors and producers to maintain the highest possible moral and artistic standards in production and to develop the educational as well as the entertainment and general usefulness of the motion picture.

Governor Stephens said, "There has been no bill signed by the governor of California inimical to your motion picture interests and your desire to serve the public. "I want to help you all I can," he continued. "I am for California films and I appreciate their value to the public. I congratulate you on being connected with a wonderfully great industry that has such an unmeasured future."

President Arch Reeves of the Wampas deputed Garrett Graham to introduce the governor. Mr. Schenck, Mr. de Mille and Judge Craig also spoke convincingly.

* * *

At the Hal Roach Studios, Harold Lloyd is working on a feature comedy with Mildred Davis playing opposite. The cast also includes Anna Townsend and Norman Hammond. The scene plot ranges from a small western hamlet to a cosmopolitan city.

* * *

Snub Pollard, with the charming Marie Mosquini playing opposite, is in the midst of a new comedy being directed by Al Santell. No titles have been announced thus far.

* * *

Paul Parrott will soon start work on a new comedy, with Jobyna Ralston playing opposite. The cast includes Eddie Baker, with the directorial megaphone in the hands of Jim Davis.

* * *

Hal Roach gave a pre-view of "Fire Fighters," in which children and animals are featured, at Ocean Park. It scored heavily with the audience. The comedy was directed by Bob McGowan, with Tom McNamara sitting in as author.

* * *

Rupert Hughes has taken a summer cottage at La Jolla where he is writing the titles for his latest Goldwyn production, "The Bitterness of Sweets," in which Colleen Moore and Antonio Moreno have the leading roles.

* * *

According to the announcement of the Goldwyn organization, Marshall Neilan will make his productions at its studio, his first feature being scheduled for early fall release.

* * *

Jackie Coogan is receiving hundreds of fan letters from children and their parents commending him for appearing in such clean and wholesome stories. At the Coogan offices the announcement is made that the picture audiences throughout the country are demanding clean, wholesome stories devoid of sex complications. This is the style of pictures that are going to be produced by the Coogan company.

The Christia studios have just completed "A Hickory Hick," featuring Bobby Vernon, directed by Harold Beaudine. He is supported by a new leading lady, Charlotte Stevens. The story was written by Robert Hall.

* * *

Tom J. Garaghty, who recently returned from London where he acted as supervising director for the Lasky British Company, is now busily engaged at the Lasky Hollywood studios, supervising a new Lasky producing unit.

Grauman's Million Dollar Theatre was packed to the doors Easter morning for the final symphony concert given under the direction of Mischa Guterson. The concerts will be resumed in September. The program was devoted to the spirit of Easter and was mainly derived from the compositions of the Russian school, Glinks and Moussergsky. The concert was the ninety-ninth given by the Grauman concert organization. In the place of the Sunday morning concerts Grauman announces that he will introduce a novelty, "The Discovery Concerts."

* * *

Virginia Browne Faire has been selected by Richard Walton Tully to portray the role of Shireen, the leading feminine role in his Guy Bates Post starring vehicle. "Omar the Tentmaker," Virginia Faire scored in "Without Benefit of Clergy" and "Count of Monte Cristo." The production will be directed by James Young.

* * *

The Cosmoart Studios announces preparation for a series of forthcoming B. B. Hampton releases. Other production units that will soon start at the studios will be a series of Joe Rock comedies. The Beverly Film Association will also produce a series of features there. J. E. Bowan is president of Cosmoart. Walter Hansen, formerly with Ince, is technical director.

* * *

The West Coast Theatres, Inc., announce that Jackie Coogan's latest production, "Trouble," will be shown at the Kinema Theatre in May, and that "Oliver Twist" will be held over for the fall season. The West Coast Theatres have added new theatres to their chain, including the New Circle Theatre and the New Tivoli, both in Los Angeles, and the New Hippodrome at Bakersfield.

Rupert Hughes Renews Goldwyn Contract

Rupert Hughes has just renewed his contract with Goldwyn. The unprecedented feature of this agreement is that Mr. Hughes will write, edit and direct his own pictures. He is now the only author in pictures who is at the same time the central figure in all branches of his production.

By this arrangement, which covers a term of years, the ideal which the Goldwyn company aimed at in organizing the Eminent Authors Company three years ago, finds its fulfilment. The persistent complaint of many authors, that their ideas are either misunderstood or distorted in production, is thus completely removed.

The arrangement with Goldwyn foreshadows a new series of Rupert Hughes pictures which should prove a glory to the industry. Following the completion of "The Bitterness of Sweets," Mr. Hughes will produce "Souls for Sale," which is now running serially in the Red Book Magazine.

Pathe Says "Clean Films" Make Hit with Public and Exhibitors

Evidences multiply that producers who have the courage of their "clean picture" convictions, Pathe says, are assured of the hearty support of exhibitors and their patrons. Pathe points to published records showing that Paul Brunet was one of the first, more than a year and a half ago, to express those convictions, and did so in the form of explicit instructions governing the production of Pathe serials.

Under Mr. Brunet's widely published "absolutely clean" ruling, four serials have been completed, three of which have been released and are now making their bid for public approval. In the order of their release, they are, "Hurricane Hutch," "White Eagle" and "Go-Get-'Em Hutch." Each of these, prior to and following release, received, it is said, hearty commendation from the National Board of Review and from clergymen, educators and influential organizations as making thrilling entertainment while being wholly free from objectionable matter.

Some of the exhibitors who have written in praise of the films are John Egli, manager Hickory Theatre, St. Joseph, Mo.; A. K. Beussad, manager World-in-Motion Theatre, Kansas City, Mo.; W. C. Senior, manager for Sears and Jones, De Graw Theatre, Brookfield, Mo., and D. B. Moore, manager Clarkford Theatre, Belfry, Mont.

"Tracks" Unique

Playgoers Pictures is counting strongly upon "Tracks," the six-reel Noble Johnson production which is released May 7, to score a hit as a western of a unique type. The announcements promise to lovers of western pictures a feature which should satisfy their most exacting demands in every detail, but they promise much in addition.

In locale, in scenic backgrounds, in atmosphere, in suspense, in character portrayals and in thrills, the picture, which is from the story by Mark Noble, is said to be essentially western.

In the Independent Field

By ROGER FERRI

The Passing Week in Review

CONGRATULATIONS to the Weiss Brothers on their victory in the suit instituted against them by Horace Goldin involving the novelty two-reel film exposing the illusion known as "Sawing a Lady in Half." The Weiss Brothers were put to considerable expense, but they fought the limit and their efforts have borne fruit. The Weiss Brothers typify the better class of distributors in the independent market. They are setting a remarkable pace, but they will keep up with it, for there is not in this whole industry a firm that is more live, any more energetic or aggressive than this one. Congratulations, too, Harry G. Kosch, the attorney, who gave such a splendid account of himself during the trial.

LAST January we stated that the current year would be a test of the survival of the fittest. That prediction is coming through, for glancing through records sent in by correspondents for the month of May we noticed the passing of a few of the shady firms in the Middlewest and five in the East. The passing of these firms is the best thing that could have happened. We are housecleaning now. Let's be fair about it. Let's not do any unnecessary worry, but at the same time let us stop kidding—briefly, let's get down to brass tacks.

THE invasion of the independent distribution field by Export & Import Films Corporation in this country is indeed gratifying and certain to bring mutually satisfactory results to distributor and exchanges. The firm heretofore has specialized in the foreign trade, but some time ago it acquired the distribution rights to the serial, "The Jungle Goddess," which it has had no trouble in selling. Now the firm announces their acquisition of "The Curse of Drink," but information in our posession has it that this concern has other big features and short subjects which it will distribute direct to State rights buyers this year.

AMERICAN independent distributors are seriously considering establishing their own foreign distributing agencies. The Warners, Arrow, Equity and several others already have foreign departments, but independent productions on the other side have been so successful, financial and otherwise, htat ti will occasion no surprise if the bigger countries take care of their own foreign distribution.

THE practice of certain exchanges of selling exhibitors on product they have not yet acquired and then using these exhibitors' contracts to force the distributor to sel should be stopped immediately. No few cases of tangles resultant from such illegitimate dealings have come to the attention of this department. What good these exchanges expect to derive from such a transaction is more than the intelligent film man can understand. Surely, it does not gain the good will of the duped exhibitor.

THE investigation into the activities of a certain clique of stock promoters masquerading as independent producers and distributors is near an end. Startling developments have resulted from this investigation, and the trade is due for a severe shock when those involved are made known. We expect to have a complete report on this important investigation by the early part of June. Data collected by the investigators is being verified and checked up.

IN response to an ediotrial published on this page last week, this department has come into the possession of five letters from successful producers of etablished reputation of doing big things and turning out equally big productions. These have informed us that they will offer their pictures on the State rights market. The time is not ripe to announce the names of these producers nor what they will offer, but suffice to say that when the announcements are made they will make no few folks sit up and take notice.

WE have received such excellent co-operation and support from the trade in general and so many wonderful letters from exchangemen and exhibitors that we would amiss our duty if we did not take this opportunity of expressing our appreciation and thanks. We, indeed, appreciate every co-operation that has been given us and also to thank those who have been so kind as to write us, making constructive suggestions, and in other ways making this department serve the purpose to which it has been dedicated. We are ever at the service of the independent man. We have striven to give him a combination of trade paper and newspaper. We have maintained a service bureau that has given considerable information. We want you to know that this is your department and that we will always do our utmost to give the independent the information and co-operation he desires. So don't be a stranger. Let us hear from you.

HARRY WARNER of Warner Brothers is a thinking man. He and his brothers have built a remarkable organization that has yet to give the trade a flivver. In fact, every picture has been a winner. Their officials are wide-awake, with the result that they have injected into the business an originality that has brought them much attention. This week Mr. Warner made a statement, a statement of sufficient interest to warrant the serious consideration of every person in the business, and for that reason it is reproduced below in full. The statement follows:

What exhibitors need more than anything else at the present time is the whole-hearted co-operation of distributing organizations.

Without the complete help of distributors the exhibitors are handicapped in securing greater patronage for their theatres. For upon exhibitors rest the foundation and success of this industry. While producers may bring forth wonderful box-office features, they must not ignore their one invaluable business ally—the exhibitor. For if they ignore the theatre owner they undermine the very structure of business success, and in the final analysis they can not long survive.

Our policy is dedicated to the service of the exhibitor, the making of box-office pictures, and a fair and square business policy. We do not believe in the beautiful press book. I do not hesitate to state that it is used as a blind to hoodwink the unknowing exhibitor. And if he is continually hoodwinked, his business enterprise is doomed.

Certainly, if exhibitors are forced out of business, then the producers and distributors will have to seek other fields for a livelihood. From my eighteen years of experience in the industry. I can see in the vista of future possibilities one of the greatest eras of prosperity that has ever been seen in the history of the business.

I do not know what other producer-distributors think of exhibitor co-operation. But I can state definitely for the benefit of exhibitors that in dedicating ourselves to the purpose of producing only the biggest box-office attractions, we will also constantly endeavor to help exhibitors put our pictures on the money-making side of the register.

If distributors will pledge themselves to co-operate with exhibitors, to extend every possible aid with each and every attraction, then they will be rendering a truly great service for the maintenance of the vast chain of theatre enterprises. And upon their maintenance and success, rests the success and longevity of producers and distributors. Our hat is in the ring. The others should follow for the stability of their own organizations.

In the Independent Field

Big Sales Week Indicates Better Times; Arrow, Burr, Warner Figure in Many Deals; Export-Import Gets "The Curse of Drink"

Much cheer came this week in the lives of State righters when it became evident, from the wholesale buying that took place, that conditions are returning to normal faster than generally is thought. For instance, from Arrow Film Corporation came news of the consummation of several important deals. One involved the purchase of the metropolitan rights to Arrow's "The Innocent Cheat" and the latest Jack Hoxie features by C. R. Seelye of the New York Arrow Exchange, and the other in the form of the sale of the L. Case Russell version of "Ten Nights In A Barroom," "The Innocent Cheat," "Chain Lightning," and the Peter B. Kyne series, for Kentucky and Tennessee to Col. Fred Levy and Lee Goldberg, who own the Big Feature Rights Corporation's exchange in Louisville, Ky.

C. C. Burr of Affiliated Distributors, Inc., reported the sale of the Washington, D. C., territory on Edwin Carew's "I Am the Law," a Northwestern melodrama based on a James Oliver Curwood story, to Louis Bache of Associated First National Pictures Exchange of that city. Burr has been making rapid progress on the sale of this picture, the Warners buying the European rights only the other week. With this week's sale the country is about 50 per cent. sold.

The Warners, too, came through with an interesting report, confirming the exclusive announcement made in Moving Picture World, a week ago, that the Rapf feature, "School Days," directed by William Nigh, had been sold 100 per cent. This sale constituted a record. The Warners are now concentrating on the Vera Gordon feature, "Your Best Friend," on which this department has received many good reports, testifying to its box office value.

Still another interesting announcement emanated from the offices of Export & Import Film Corporation, which has acquired the world rights to "The Curse of Drink," produced by Harry Hoyt. This is the feature for which Equity was negotiating. Although contracts were drawn up at the last moment the deal fell through as Equity was not prepared to market the picture immediately, a stipulation that the producers insisted upon. Export & Import are going after the domestic market in big fashion and are negotiating for a number of other big productions. They have several ready now, but these will not be offered to the trade until after "The Curse of Drink" has been sold.

Work on exploiting and distributing this feature will start immediately. As a matter of fact a number of representative exchangemen in New York this week looked at the picture and several deals involving important territories are underway. Export & Import is also handling the Col. Selig serial, "The Jungle Goddess." Joe Weil is handling the publicity and exploitation for this firm.

The deal whereby the firm acquired the world rights to "The Curse of Drink" was completed for Export & Import by Ben Blumenthal, president of that concern. Only two weeks ago Louis Auerback announced that that company was prepared to purchase for cash the world rights on negatives of real merit. This company has offices in Paris, London, Copenhagen, Berlin and Budapest.

Horner Gets "Enlighten Thy Father"

With resignation of Carl Madson comes announcement this week of the reorganization of the Western Classic Sales Company, of which Bob Horner is the head. Len S. Brown will handle the exploitation and supervise sales as well from the Los Angeles office. It was announced, too, this week that Horner had acquired the rights to "Enlighten Thy Father," which he will State right.

Producers Security in Big Deal

Producer's Security Corporation this week closed a deal with Jack Wells, the independent producer, for a series of feature pictures. Immediately after signing Mr. Wells left for Australia where he will film a number of popular stories..

George H. Davis Has Elaborate Plans

George H. Davis, independent producer, arrived in New York this week with news that he intends producing State rights pictures on a big basis. Mr. Davis is associated with Joe Brandt, of C. B. C. Film Sales Corporation, the latter distributing the Davis features.

HERE'S ACTION FOR YOU
And it is the critical moment in Warner Brothers' Harry Rapf production, "Your Best Friend," starring Vera Gordon

Well-Planned Campaign Backed By Strong Picture Puts Over "Wandering Boy" in Quakerville

A well-planned campaign brought excellent results at the Philadelphia showing of "Where Is My Wandering Boy," the B. F. Zeidman-Equity picture, which closed a two weeks' run at the Stanton Theatre, in that city, on April 29.

The campaign might well be divided into three distinct classes—teaser, opening smash and follow up. Ten thousand quarter sheets, with the teaser line, "Reward—if you find my Wandering Boy" were distributed as part of the teaser campaign. These were posted along all the main automobile highways as far as Atlantic City and Wilmington. In addition, "safety first" cards were placed on the windshields of autos parked in the downtown section. Co-operation was obtained in having the cards used to the fullest extent by the motorists.

A week before the showing, the second line of attack played a prominent part. Human interest news items easily hooked up with the title of the production, and the editors, fully realizing the timeliness of the picture, played up wherever possible, stories of boys who had left home. One hundred window display paintings, in special frames, were placed in store windows downtown. Differing widely from the ordinary window cards, merchants were easily convinced to prominently display the frames for a period of three weeks. At the time of the opening one hundred and fifty thousand heralds were distributed by carriers from door to door throughout the residential sections of the city.

Burr Acquires Two Big Signs

Two of the biggest painted signs on Broadway have been taken over by C. C. Burr, president of Affiliated Distributors, Inc., for the purpose of advertising the Edwin Carewe independent special, "I Am the Law." The signs are on both sides of the flatiron shaped building at Broadway and Forty-seventh street, one facing the Strand Theatre and the other facing the Columbia Theatre. They measure 30 by 40 feet, and it will require the services of three painters almost a week to cover them. Two regular distributing companies were after the location, but Burr beat them to it by a nose. This is only part of the big nation wide campaign of publicity and exploitation on the picture which will embrace trade papers and magazines of national circulation.

In the Independent Field

Circuits Continue to Play Safe and Book Big State Rights Features at Good Rentals

The bigger circuits of the country are taking no chances and in this fact there is much relief for the independent exchangeman, for the former are contracting for State rights pictures with box office value. The willingness of these syndicates to sign up independent pictures that offer any inducement whatsoever is evidenced this week by the fact that Lee Goldberg of Big Feature Rights Corporation of Louisville, has closed a contract with the S. A. Lynch Enterprises, Inc., to show its Eddie Polo serial, "Cap'n Kidd," over its entire circuit. This information was transmitted to the Star Serial Corporation, which is State righting the serial.

Reports on showings of State rights pictures continue to come in in a fashion that is most encouraging. Take for instance, Warner Brothers' "School Days," it not only played a second big week at the Liberty in Kansas City, but incidently set up a new record there. "Where Is My Wandering Boy Tonight?" broke all records up in Buffalo, while the other pictures just managed to live through the week. Down at the Stanton in Philadelphia, this picture did unusually good and brought in big money.

At last the public is to get a glimpse at Edwin Carew's "I Am the Law," which C. C. Burr is State righting. The picture opens next week at the State Theatre in Minneapolis and then at the Metropolitan in Washington, D. C., the latter opening being slated for May 21.

"Ten Nights In A Barroom" did good business at the Dusquense in Pittsburgh and opens in Youngstown, O., at a Feiber & Shea house, next week with John Lowell, the star, making personal appearances.

"Yankee Doodle, Jr.," which W. R. Wilkerson bought for New York, is set for a Broadway showing some time early this month. Mr. Wilkerson, one of the livest exchangemen in New York, can be depended to put this picture on right. He already has circulated a clever line of novelties that are bound to help the draw on this entertainingly big picture.

After having played to two profitable weeks at Barbee's Loop Theatre, Arrow's "Ten Nights In A Barroom" this week moved to the Castle Theatre in Chicago. Monday and Tuesday reports indicated that the picture will keep up its drawing power at this house. Frank Zambrini is backing this picture with heavy advertising.

"Your Best Friend" did such a big business in Brooklyn last week that the police reserves had to be called out twice. The Broadway-Strand in Detroit will show this Warner feature next week with Vera Gordon appearing in person.

"Determination," the Lee-Bradford special, opens in Providence, R. I., at the Victory Theatre, a B. F. Keith house, in charge of the live Matt Rielly. Matt has been busy plugging this picture for several weeks and if it takes a flop it will not be because he hasn't properly advertised the film.

The Johnny "Torchy" Hines comedies are going like hot cakes, not only in New York but throughout the country, if the exhibitors' reports that have poured into the office during the past six weeks are authentic. Certainly the comedies are full of ginger and originality.

Mr. Independent Exhibitors keep us in touch with how the State right pictures are going. Tell us straight so that your fellow exhibitor may know just how much to expect from the picture.

Business picked up a trifle generally throughout the country, but took another slump during the past week. This slump was particularly noticeable in the bigger cities, although the small towns kept going the small as usual.

Franklyn Farnum's latest picture, "The Angel Citizen," proved a great magnet at the Washington Theatre in Boston on Monday and Tuesday of this week. Franklyn is a good draw up Beantown way.

"The Splendid Lie," Arrow's feature, is going good in the East. The picture is one that inspires exploitation and exhibitors who are spending are cashing in big on it.

"The best picture we have ever had" is the way Norris P. Helbing of the Pleasant Hour Theatre, Woodsfield, O., describes "Burn 'Em Up Branes," starring Johnny Hines. This picture shattered the house record.

Fair business was what the K. of P. Theatre of Chester, New York, did on "Shadows of Conscience," although Manager Mapes characterized the feature as one of the best he has shown at that house.

Baltimore fans like William Desmond, but take it from Manager Steve Brenner of the Eagle Theatre there, they like to see that star in Western pictures and not dramas. He said that this was the reason why "Women Men Love," the Federated feature, starring Desmond, took a flop at his house recently.

Warner's Score New Record for Country Sales

With the closing of the Atlanta territory, the Warner Brothers production, Gus Edwards' "School Days," featuring Wesley Barry, has been sold 100 per cent. throughout America, according to an announcement by Harry M. Warner.

The last deal was closed with M. Mitchell, of Atlanta, for the exclusive territorial rights for Georgia, Florida, Alabama, and North and South Carolina.

Other purchasers of the picture are the Creole Enterprises; New Orleans, for Louisiana, Mississippi, the town of Penascola, Fla., and the Panama Canal Zone; A. L. Kahn Film Enterprises, Omaha, for Iowa and Nebraska; United Film Service, St. Louis; Federated Film Exchange of New England, for Maine, New Hampshire, Rhode Island, Massachusetts and Connecticut; Grand & Warner Film Exchange, Buffalo, for New York exclusive of Greater New York and Westchester Counay; Celebrated Players Film Corp., Chicago, for Indiana and northern Illinois.

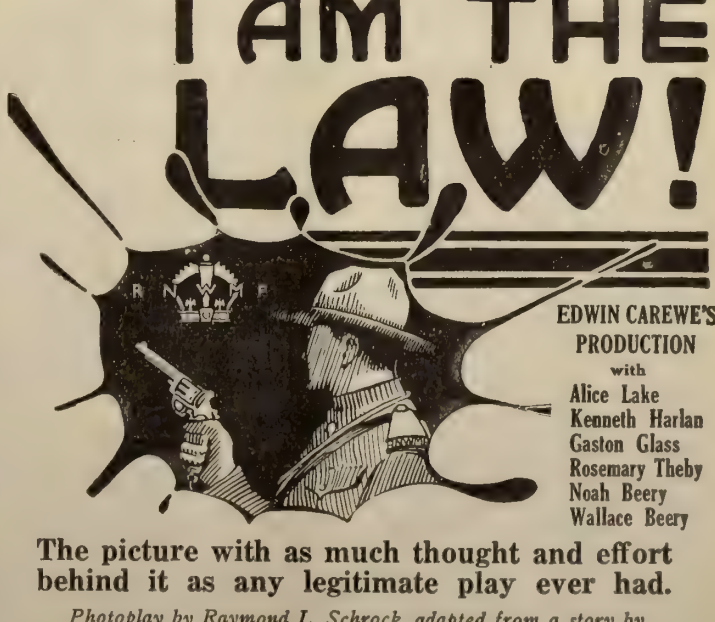
Skirboll Brothers, Cleveland, for Ohio exclusive of Niles; Specialty Film Company, Dallas, for Texas, Oklahoma and Arkansas; Warner's Exchange, Detroit, for Michigan; Big Feature Rights Corp., Louisville, for Kentucky and Tennessee; Tri-State Film Exchange, Minneapolis, for North and South Daokta, Minnesota, and upper Peninsula of Michigan and Wisconsin; New York Federated Exchange, New York, for Greater New York and northern New Jersey; Independent Film Corp., Philadelphia, for eastern Pennsylvania southern New Jersey, Delaware, Maryland, Virginia and District of Columbia; Associated First National Pictures, Pittsburgh, for West Virginia and western Pennsylvania; Kwality Pictures, Seattle, for Colorado, Wyoming, Utah, Idaho, Alaska, Washington, Oregon and Montana; Warner's Exchange, Los Angeles, for California, Nevada, Arizona and Hawaii; and the Stephenson Attractions, Ltd., Toronto, for the Dominion of Canada and Newfoundland.

"School Days" was produced by Harry Rapf, and directed by William Nigh. Wesley Barry was secured for the picture by special arrangement with Marshall Neilan.

Hallroom-Federated Contract Has Expired

The completion this week of the twenty-sixth of the Hall-room Boys Comedies for release through Federated Film Exchanges of America, Inc., under the title "No Money to Guide Them," the production work of the present Federated series is finished. The Federated contracted a year ago for twenty-six of these two-reel gloom-chasers, to be ready for release at the rate of one every two weeks and, with "No Money to Guide Them," takes over the last of a series which has, according to every one of the exchanges in every territory having a Federated franchise, been extraordinarily successful.

Not only does this complete the present Federated series, but rounds out the third year of the production of Hallroom Boys Comedies, based upon the famous cartoons by H. A. MacGill. Harry and Jack Cohn three years ago recognized the possibilities for comedy in transferring to the screen the inimitable Percy and Ferdie Hallroom, and immediately put them into effect. They were a success from the start, with Harry Cohn bringing to their production many years' experience in the comedy production game.



EDWIN CAREWE'S PRODUCTION
with
Alice Lake
Kenneth Harlan
Gaston Glass
Rosemary Theby
Noah Beery
Wallace Beery

The picture with as much thought and effort behind it as any legitimate play ever had.

Photoplay by Raymond L. Schrock, adapted from a story by

JAMES OLIVER CURWOOD

PRODUCED BY
EDWIN CAREWE
PICTURES CORPORATION
B. P. Fineman, Pr.; B. F. Zeidman, V.P.

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DISTRIBUTORS, Inc.
C. C. BURR, Pres.

Foreign Rights, G. S. Schlesinger, manager, care of Warner Bros., 1600 Broadway, New York City

In the Independent Field

Record First Run Showing Demand on "I Am The Law" Indicates Cry for Big Pictures

The finished prints of "I Am the Law," the Edwin Carewe special released through Affiliated Distributors, are ready, and some of them have already gone to the state rights men in the territories already disposed of. Within two hours after receiving a print J. F. Cubberly, the Associated First National Pictures manager at Minneapolis, had secured a first-run date on the picture.

It will be shown at the State Theatre the week of May 7. This is one of the quickest bookings of an independent special on record, and speaks well not only of the calibre of the picture, but of the energetic salesmanship of Mr. Cubberly. Cubberly was one of the men who bought the picture for his territory before seeing a single foot of the film, relying on the sure-fire directing of Carewe, the fact that the story was by James Oliver Curwood, and the cast included such well-known screen artists as Alice Lake, Kenneth Harlan, Gaston Glass, Wallace Beery and Noah Beery.

That this confidence in what would be the result was not misplaced was proven by the picture itself when seen in its finished form. Cubberly declared that while he expected a big picture from the beginning, he had not dared to hope for such a splendid production as it proved.

EDWIN CAREWE
Director of "I Am the Law"

Gossip of the Trade

LESTER SCOTT, 2d, C. C. Burr's sales representative, returned to New York early this week with an armful of contracts on Edwin Carewe's B. F. Zeidman-B. Fineman production, "I Am the Law."

Sam Moscow of Moscow Exchange, Boston, also came to New York this week to look over pictures available for his territory.

Dave Warner of Warner's Exchange, Detroit, who spent ten days in New York in conference with Harry M. Warner, is back in the Michigan metropolis. Dave reported good business back home.

Sol Lesser and Max Ramish are in New York, stopping at the Ambassador. They will be here for several weeks, closing important deals. It is understood that Sol, who happens to head Western Features Exploitation Company of Los Angeles, intends to make New York the headquarters of the concern, although he will continue to live in Los Angeles.

Philadelphia exchangemen who make weekly trips to New York are: Lou Berman of Independent Film Corporation, Dave Segal of Royal Pictures, Inc., Ben Amsterdam of Masterpiece Film Attractions, Inc., and Tony Luchese of De Luxe Pictures Corporation.

This department this week came in receipt of an optimistic note from Joe Di Lorenzo, head of Di Lorenzo, Inc., who this week was in San Francisco. Joe is covering the exchange centres and, according to reports sent in by our correspondents, he is having little trouble disposing of territorial rights to the "Big Boy," Williams Westerns.

The exchange centres next week will be fairly deserted, for reports pouring into this office indicate that no few of the independent exchangemen will be in Washington, D. C., looking on at the fireworks that are slated to be fired at the third annual convention of the M. P. T. O. A.

George A. Oppenheimer, Samuel Sax and Morgan A. Walsh have incorporated the S. & O. Pictures Corporation in San Francisco, having established headquarters at 90 Golden Gate avenue. The capitalization is $25,000.

Eddie Dillon, the director, is the latest convert to the State rights idea. Eddie, according to talk on the big street, is planning to make a series of pictures for this market.

Louis Baum, sales director of Equity Corporation, sailed this week for England to push through a number of important deals.

Joe Brandt of C. B. C. Film Sales Corporation is back in New York following a successful tour of the exchange centres in the East and Middlewest, selling rights to "Cap'n Kidd," the Hallroom Boys Comedies and other C. B. C. features and short subjects.

Milton Crandall is not exploiting M. J. Burnside's "Yankee Doodle, Jr." Negotiations, according to Burnside, were on, but Milton and he failed to connect. However, it's a fair certainty that Crandall will handle the Cleveland showing of that picture.

Watch those Warner publicity hounds—Eddie Bonns, the p., a. and e. chief, and Lou Marangella—put over "Your Best Friend."

Joe Friedman is a showman; he proved it when he grabbed the tip from the Chicago Tribune and tied up that paper's front page yarn on the mother who sought her wandering boy in New York, with his picture, "Where Is My Wandering Boy Tonight?"

Joe Lee, one of the best, has a number of big propositions he is considering. Joe is conducting a Service Bureau that will be an asset to any independent who wants the services of a real, live-wire, hustling and experienced all-around showman.

Jim Lahey has signed with C. C. Burr, president of Affiliated Distributors, Inc., to exploit and otherwise put over his new Edwin Carewe northwestern feature, "I am the Law."

"Why Girls Leave Home" is playing to remarkable business in the Northwest, which has been hard hit by the depression. This section has been unusually tight, the folks there being particular where, when and how they spend their money. But this one has been particularly attractive, say reports.

Interesting news for exporters and importers of film and the trade in general came in the form of an announcement made by the American Code Company that it has compiled a new cable code exclusively for the industry's use.

Second National Outlines Its Policy and Plans for Coming Season

Second National Pictures Corporation, launched a few months ago with the avowed intention of applying organization and systematic methods to distribution of pictures, has isssued the following statement of policy, purpose and results achieved:

"Realizing that the enormous expense of distributing pictures, due to the cumbersome mode of operation and the unorganized condition of the industry, could be done away with to a great extent, a group of men who had devoted considerable time and thought to the situation formed the plan for establishing Second National Pictures Corporation as a systematic distributing concern. They believed the time to be ripe for putting in operation an organization free from entangling alliances, designed to get results without waste and with a small overhead.

"From more than a hundred pictures offered by independent producers, what we considered the twelve of strongest appeal, highest entertainment value and greatest box office drawing power were selected, as it was felt that the corporation, in order to secure the cooperation of independent exchange managers throughout the country, must be in a position to release at least one picture a month through the first year.

"It was deemed wise to enlist the men of greatest proved efficiency in the various territories to represent Second National, and those only. For this reason many early offers for territory were refused, as the policy adopted was to 'make haste slowly' rather than risk making mistakes. The 100 per cent. territory could have been sold many times over if Second National had been content to accept any kind of distribution offered by applicants.

"The photoplays secured compare well with the average program pictures of the kind that have been sold as features, yet, with the minimum overhead that Second National is operating on, these can be released at an extremely low grossing. This will enable Second National during the year to have the closest co-operation with the men who handle its product in the key cities, and will insure the development of an organization that can go to independent producers of the best in motion pictures with guaranteed gross showings surpassing those that can be offered by any existing distributing organization.

"The Second National exchanges so far established are:

"Greater New York and northern New Jersey, headquarters in New York City; New England States, Boston and New Haven; northern New York, Buffalo; eastern Pennsylvania and southern New Jersey, Philadelphia; western Pennsylvania and West Virginia, Pittsburgh; northern Illinois and Indiana, Chicago; Michigan, Detroit; Maryland, District of Columbia and Virginia, Baltimore and Washington, D. C.; North and South Carolina, Charlotte, N. C., and Ohio, Cleveland."

"Torchy Steps Out," a Two-Reeler Equals Cost of a Feature

The manner in which C. C. Burr, producer of the "Torchy" Comedies, is concentrating upon his efforts to make the forthcoming "Torchy" subjects the very best possible, is evidenced by report issued from the Mastodon officials this week, when it was announced that the costs of the actual sets used in the latest "Torchy" comedy, "Torchy Steps Out," practically equalled that spent on Johnny Hines' feature, "Burn-'em-up-Barnes."

Instead of using one or two main scenes for the majority of the action in this production, Ed. Thorpe, production manager at the Burr studio, utilized every possible means for giving Hines such sets as are really worthy of a six-reel production. In "Torchy Steps Out" there are no less than six big sets that were especially built to take in the action of this latest Hines vehicle.

Included in these sets is an exterior of a church designed exactly after a Gothic cathedral, a Chop Suey restaurant, minute in every detail, a shoe store and elaborate street scenes.

GUY PRICE in *Los Angeles Herald*

The packed house, the lines waiting on the street and the applause of the audience demonstrated that Bull Montana's first comdy, "A Ladies' Man" passed the censorship of the public and successfully stood the test.

DORIS ANDERSON in *Los Angeles Examiner*

Bull Montana has won his rights to stardom. He is making a big hit this week at Grauman's million-dollar theatre. "A Ladies' Man" is downright funny and presents the unique "Bull" to best advantage.

MONROE LATHROP in *Los Angeles Express*

Bull Montana makes an auspicious starring debut. "A Ladies' Man" crowds "The Bat" and "The Ghost of Antigonish" for laughs and thrills.

TED COOK in *Los Angeles Record*

Bull Montana covered himself with glory. "A Ladies' Man" is a riot of laughter this week at Grauman's.

Written and Personally Directed by HUNT STROMBERG

Edited by - - - Del Andrews Scenario by - - - - - - Rex Taylor
Associate Director - Chuck Reisner Title Illustrations - Renaud Hoffman
Photographed by Lyman Broening and Steve Evans

Hunt Stromberg Productions

HOLLYWOOD STUDIOS -:- HOLLYWOOD, CALIFORNIA

In the Independent Field

Geographic Film Company, of Cincinnati, Enters State Rights Field with Biblical Films

Announcement was made this week that the Geographic Film Company, of Cincinnati, will make a series of 50 Biblical pictures of one reel each. E. B. Russell, representing that company, came to New York this week and made the announcement. The subjects are listed under six general headings, namely, Bethlehem, Southern Judea and Egypt, Northern Judea and the Maritime Plain, Jericho and the Jordan, Jerusalem, Shiloh, Samaria and Galilee, and Damascus, Lebanon and Mount Carmel. The company is also preparing for release nine five-reel productions for program release and one five-reel picture devoted to Solomon's Temple and the Tabernacle. In all this firm has 100 reels for distribution in the State Rights market. The first will be ready for release September 1.

Mr. Russell's statement to the trade follows:

"What started the whole project," declared Mr. Russell this week, "was the fact that heretofore Biblical screen subjects attempted to dramatize characters and places. This work has been performed largely by men with a lack of real Biblical knowledge. The result has been that the church at large has been dissatisfied with practically every attempt made.

"Knowing the great need of adequate representation of Biblical scenes and the Holy Land as a whole we conceived the idea that the Biblical knowledge could be conveyed to the people with real truth, but we very quickly reached the conclusion that no one could do it other than student of religious thought.

"The Holy Land and Palestine is to a very large degree as it was two thousand years ago. Its temples stood there three thousand years ago, the people have not changed, costumes have not changed, since the days of Jesus.

"The Rev. Dr. J. E. Holley for seven years had made a study as to what steps should be taken to secure the desired material. There was no question he was the man to undertake the work. When it came to financing the expedition Albert Krippendorf, a Cincinnati resident of large means, was called upon. While Mr. Krippendorf is not a 'religious man' in the ordinary acceptance of that term, he was interested in the project and wrote a check for the amount it was estimated would be required.

"Mr. Holley selected an expert cameraman and went to the Holy Land. There he carefully photographed scenes and places from a geographical and historical point of view. His aim was to make the pictures non-sectarian, so that they might be used in any church or any theatre or any school, and also so that a minister could preach direct from the film. As they have turned out, Sunday school lessons may be taught from them for a thousand years because they are geographically 100 per cent. authentic.

"The single reels are for exhibition in theatres first. The nine features will be for use in churches and educational institutions. The five-reel subject devoted to the Temple and the Tabernacle, which were photographed from the authentic models of Professor Schick, will be available for Masonic organizations.

"The entire product will be offered to state rights exchanges direct. The distributors will have absolute supervision over their territory for a period of five years on a flat rental, payable monthly. Geographic Films will co-operate with the state rights buyers in a large way, by the usual methods of exploitation, and also by trade press advertising. Also we are negotiating for advertising to be carried in the leading religious papers as well as national educational journals.

"It is our purpose also to come in closer contact with the distributor and his trade, and wherever the distribtuor makes arrangements with us for a certain given territory if he will supply to us the theatres or institutions of every character he is serving we will from our offices mail advertising matter.

"We also have completed arrangements with the great national religious and educational bodies, by showing the film to them and acquainting them with its value and urging them to co-operate with their local theatres or churches that are using motion pictures. These bodies will have the names of all our distributors, and it is our purpose and intention to carry on with the distributor directly to his customer throughout the period in which he is contracting for distribution.

"Our plan of putting the film in the hands of the distributor, inasmuch as a great mass of it must get its returns from the non-theatrical field, is a different plan than is usually pursued by state rights men.

"We realize that there are two or three years at least of intensive missionary work that has got to be done in the non-theatrical field before that field will be productive, and we are willing to bear with the distributor our share of the expense of this missionary work."

Pathe Purchases "Jungle Goddess" for Great Britain

A sale was consummated this week between Pathe Freres and the Export and Import Film Company when the former company purchased outright the United Kingdom rights for "The Jungle Goddess," Col. Selig's serial, which the latter company is distributing independently.

While no figures are mentioned in the announcement made by Louis Auerbach, of the Export and Import Film Company, it is understood that a record-breaking price was paid for the fifteen-episode wild animal film. It is the first time on record that Pathe, the strongest of all serial releasing organizations, has purchased an independent animal serial for that market, which transcends all other foreign territories.

"Isle of Doubt," Syracuse's First, Now Completed

Syracuse Motion Pictures Company, in charge of Director Hamilton Smith and Chief Cinematographer Arthur Cadwell, returned to New York this week from Miami, Fla., where the final scenes of "The Isle of Doubt" were completed. Producers Security Corporation, which will handle the releasing arrangements, is speeding up the cutting and will make distribution announcements within two weeks.

"The Isle of Doubt" is the first of several feature pictures to be made by the Syracuse company

Between You and Me

THE distributor of a new picture stopping at the Astor Hotel broke all records last week when he received two "n.g." checks in the course of a day. The checks involved amounts aggregating $27,000. One of those who gave the checks was one of the best and supposedly most reliable exchangemen in the business. Which goes to show that you never can tell.

Sol Lesser is in town. Sol is one of those go-getters who has little to say, but who actually does a lot of thinking. Lesser is sponsoring production on a picture telling the truth about Hollywood. Elinor Glynn wrote the story, which will be depicted on the screen by a wonderful cast.

Some distributors are kidding themselves to the extent of bringing back films that were famous years and years ago, tackling a new name on to them and releasing them to the trade. But they forgot one thing—that some of the boys are as hep as they. And then, too, these birds are so *wise* they don't have time to think that the other fellow has been blessed with his share of gray matter.

Here's a fine example of how some folks in this industry do business: A publicity man was asked to draw up a catalogue on short stuff. He advertised for bids and the lowest showed that it would cost considerable for the job. The executive, wise bird that he is not, was taken off his feet when he learned the figures. However, he found a solution. He instructed the publicity man to cut out the advertising. And yet this chap would parade up and down Broadway styling himself a showman. In the towns that this bird calls "sticks" they know better than to do a thing like that.

Looks like the day of the bulky, worthless press book is gone, never to be revived. The trouble with some writers is that they fail to differentiate between a press book intended to help an exhibitor put on a show and a sales book dedicated to helping the salesman sell his product.

There is a firm that is keeping its existence a secret. And yet its officials wonder why they never see an out-of-town buyer. Were it not for the fact that this concern numbers among its employes a livewire whose hands are tied, but who is popular in the trade, the firm would have been in the receiver's hands a long time ago.

Doc Horator, owner of the Panthenon and Alhambra, in Toledo, O., is a hustler. He got into the show business by accident something like 35 years ago, when, while on the road for a commercial house, he was "elected" to serve as "angel" for a stranded troupe. He advanced money to the company and succeeded in selling the members the idea of continuing on filling dates. Result, he won out, cleaning up $5,000 at the end of the season. And that's how he began. Now he operates two money-makers in Toledo and just to make things happy for his better 50 per cent. the Doc whizzed into New York late this week in his speedster, picked up Dr. W. E. Shallenberger, of Arrow, and continued on to Washington to attend the exhibitor convention there next season.

You've got to take your hat off to a certain young man in this business. We mean Joe Weil, who handles at least fifteen accounts as well as sells territories on pictures State righted by Export & Import Film, Inc. Joe returned from a long trip last week. And he came back with plenty of cash, which shows that he is as big a success as salesman as he is as press agent. Joe has a heart, sells himself first and then goes out to sell the other fellow. Wished we knew a whole lot others like him.

The fact that the Saengers, Lynch and Rubin & Finkelstein are searching the State rights market for box office attraction is an indication of the direction in which the wind is blowing.

Irene Tams, who plays the part of the waif, is putting over Lee-Bradford's "Determination," like a million dollars all over the country. Right now she is playing Wilkes-Barre for Dave Segal of Royal Pictures, Inc., of Philadelphia. Irene is a clever actress who makes a wonderful appearance and knows what to say to her audience. She literally runs away with the picture and then hits the spectator between the eyes with her appearance, which has aroused much favorable comment and won for her considerable good advertising.

In the Independent Field

Charles Bartlett's "White Hell" Ready; "The Shadow Eater" Second of Series

State right buyers were given their first opportunity to see "White Hell," the first production of the Charles E. Bartlett Productions, Inc., during the past week. Those who viewed the pictures were warm in their praise, and Jerry Abrams, sales manager, expects to dispose of the New York rights within a few days, having received a number of offers. He will then go over the country in the interests of the series of eight productions which are being made.

"The Shadow Eater," second of the productions, was completed last week and the negative shipped from Gloversville, where the company has its studio, to the Craftsman laboratory in New York. Production on the third picture will shortly be started.

Richard Travers, starred in the series, was severely hurt during the filming of a daring rescue scene. His part called for him to wade out into a rapids to rescue a boy. The current was so swift he was swept off his feet and hurled along among the many rocks in the stream. Severe bruises have forced him to rest for some time before the start of the next picture.

What State Right Features Are Doing

C. H. Hays has closed a contract with the newly organized West Coast Distributing Corporation which will distribute Triangle Productions throughout four states of the Pacific Northwest. Offices have been opened at 2022 Third avenue, Seattle, and 393 Burnside, Portland, while plans are practically completed to open offices in Spokane and Butte. According to a statement made by the company, it is the intention of C. H. Hays, who controls the franchise in the Northwest, to release on an average of ten newly re-created Triangle Features each month, including such stars as Wm. S. Hart, Douglas Fairbanks, Roy Stewart, Norma and Constance Talmadge, Charles Ray and all of the best of the productions directed by D. W. Griffiths and Thos. H. Ince. The company plans also to release ten newly re-created Keystone Comedies per month. This product has had phenomenal success in all parts of the U. S. and is considered the best available re-issue at the present time.

W. B. Ackles, formerly owner of the Washington Theatre, Seattle, N. R. Snyder and F. W. Bowen, comprise the West Coast Distributing Co. They have established an unique record in the opening of two offices which are in a going condition, within thirty days after entering the territory. The company reports splendid response, with six runs their first week in Portland, and exhibitors coming after the product.

Following a metoric success in putting over "Ten Nights" in the eastern Pennsylvania territory, W. J. Hagerty makes new connections as sales and exploitation manager with the Graphic Film Exchange, Philadelphia, of which A. J. Sherman is president and general manager.

Their first release will be "Dante's Inferno," followed by Ivan Abramson's success, "Mother Eternal." Shows will be put over individually on an equitable basis for the exhibitors. Key cities will be handled personally by Hagerty. Special hand painted front 10x20 feet given free with special oil painted lobby displays, to all theatres booking prductions. "Mother Eternal" to be put over with new and original exploitation stunts. Releasing all Second National productions on a basis of the better class of program pictures, with a series of two-reel comedies and two-reel westerns.

Abbott Oliver of the U. T. E., Philadelphia, has installed a "radio" which is attracting a lot of attention. Abbott states that if it does not work better than its past performances he will eject the said "radio" into the gutter.

Ben Harris of the Masterpiece, Philadelphia, will give a motion picture show at his home for the benefit of his two children and friends.

Tony Luchesse and Dan Heenan, prominent members of the film Rialto in Philadelphia, were entertained by Mr. and Mrs. Armato at an afternoon tea, last Saturday.

Johnnie Waters, well-known film man in Kansas City for his policy of th "square deal," has resigned from his place with Peacock Productions. He has left for the East. It is not known how long Mr. Waters will be gone, but probably not long, for he has offers from three film companies here.

R. R. Nave, one of the best known film men in the Northwest territory, who has been in the offices of Greater Features, Inc., in Seattle, has been transferred to the sales organization, headquartering in Seattle. He will cover the western Washington territory.

Big Boy Williams Is Signed

Guinn (Big Boy) Williams this week affixed his signature to a three-year contract with Frederick Herbst, president of Frederick Herbst Productions, Inc., to make a series of Western productions that Joe Di Lorenzo, Inc., will State right. Williams is now at work on the third of the current series, "The Freshie." Joe Di Lorenzo is on the coast and will start East next week with a print of "The Trail of Hate."

Seelye Buys "Innocent Cheat" and Hoxies

Charles R. Seelye, of Arrow Exchanges, Inc., this week acquired the rights to "The Innocent Cheat" and the newest Jack Hoxie pictures for distribution in the New York territory. "The Innocent Cheat" is a big Ben Wilson production, State righted by Arrow Film Corporation, being the successor to Arrow's "Ten Nights in a Barroom."

FADING IN AND OUT
With Joe Lee

DOWN in New Bedford, Mass., Elmer Clifton is producing "Down to the Sea in Ships." It is a story about the whaling industry. Director Clifton this week wirelessed in he had caught a "whale," I know a director who once wired in from the Coast: "Just caught a sucker, beginning production shortly."

I remember when Leon J. Rubenstein, now running a regional in New England, was editor of "Film Reports." Remember that?

Did you know that "The Life of Buffalo Bill" was the first American feature ever offered on a State rights basis? It was a long one—three reels. P. P. Craft produced it.

There is an old saying that "When Greek meets Greek in America they open a restaurant." In the film business when Greek meets Greek they open a picture theatre.

Do you remember when "Dante's Inferno" broke records at your house? Yes, the both of them, for there were two Dante features. It is said that the bigger production cost $6,500 for the United States and Canada rights.

They are shortly to release, in the State rights market, a feature entitled, "The Bootlegger's Daughter." Enid Markey is the featured player. Anyway, they picked a bird of a title.

Met a State rights exchangeman who remarked that the only way he desired to buy features on an "outright cash basis." He has an exchange in Buffalo. Now all the distributors are buffaloed.

Once upon a time (that's the way all fairy stories start I guess) there were two important factors in the motion picture business—General Film Company and The Motion Picture Sales Company. Here was the line-up: General Film was releasing the following brands: Biograph, Lubin, Pathe, Pathe Freres, Malies, Edison, Vitagraph, Kline (Kline was then releasing the Famous Film De Art) which was headed by Sarah Bernhardt and the greatest stars in the world, while Motion Picture Sales Company was handling Atlas, Imp, Bison, Powers, Rex, Champion, Ambrosia, Centaur, and several others. The latter firm charged the producer one cent a foot for handling the pictures. Did you ever run any of these firm's pictures? If you're a pioneer you did. Remember those days, aye?

"'Parted at the Altar' in two parts" was the billing Charley Hinkel sent out some years back. It was a good thing for Charley that Horace Goldin—he of sawing the woman in half fame—wasn't around in those days, for Hinkel might have found trouble.

Do you remember when "The Copper and The Crook" ran for one "full week" at the Fourteenth Street Theatre in New York? The papers played this "record-breaking run" up in those days. The picture was a one-reeler. Remember?

One day a couple of weeks ago, New York proved itself no better nor wiser than the tank town. Ringling Brothers-Barnum & Bailey show marched its big parade right down Fifth avenue—yes sir right by the Moving Picture World office—and both sides of the street were jammed with folks looking curiously on. Tom North, George Hamilton and others of the white top fame were there, thinking of other days.

C. B. Price has issued a twenty-four sheet for a single reel called "Smiles." All of which shows that the business is actually going ahead strong and fast.

PASSED ON—Those warblers who sang illustrated songs, such as "Sunbonnet Sue," "In Dear Old Georgia," "Come Take a Ride in My Airship," etc., between reels. Wonder how a revival of this stunt would go? Sing the old songs, but eliminate the singer and substitute radio. Call it "Spook Song Night." You know what "Cohen" Doyle says about "spooks," well——?

In the Independent Field

Independent Pictures Boom Abroad Prompts American Firms to Plan Foreign Agencies

There is a big demand in Europe for independent pictures, according to reports coming to New York from the other side. Much and important significance is placed to the announcements made recently by Warner Brothers, Arrow Film Corporation, Equity Pictures Corporation and others that they are in the field to purchase European rights to all pictures, as well as representing independent producers abroad. There is a persistent and well-founded rumor in New York now to the effect that both Warners and Equity will establish branch offices in leading cities in Europe.

The departure this week of Louis Baum, sales head of Equity Picture Corporation, is very significant and seems to bear out reports relative to Baum's stay abroad it will surprise few if he spends the greater part of the summer looking things over in England and on the continent. The Equity organization has pretentious plans under way, but of these very little has been said. The Warners, too, according to the same informant, will shortly open a string of offices on the other side under the supervision of Gus Schlosinger, the head of its prosperous foreign department. Mr. Maountain, the foreign expert for Arrow, also has some very important plans under way.

The independent pictures shown abroad have been literal cleanups. The Warner pictures in England have been particularly profitable and it will surprise few if the Warners invade the distribution field there. True this is the only logical course open to the Warners, for their pictures are in big demand and under the present arrangement they are getting only a small portion of the profits that could be theirs for the asking, namely the establishment of offices on the other side.

If true, the report that Fox will establish studios in England, France and Russia, is very interesting, although nothing authentic could be obtained in New York this week. The report emanated from the publicity offices of the British Fox concern and is being generally discussed in England and places. Fox already is producing abroad. "Monte Cristo," now being shown in several big cities in this country, was made in Europe," according to information at hand.

Considerable comment, too, has been aroused abroad—and here as well—by the interview with D. W. Griffith published recently by The London Times, in which the American producer is quoted as saying that he will shortly start production on a serial dealing with the history of the world. The exact facts are not at hand, although it is expected that D. W. will give out a definite statement upon his arrival in New York next week. He is returning with his brother and general manager of D. W. Griffiths, Inc., Albert Gray.

No surprise will be occasioned by the announcement this week from Export & Import Film Coproration that it will enter the State rights domestic market on a large scale. This firm has at least six big foreign productions that will soon be released on a State rights basis. It is also distributing "The Goddess" and "The Curse of Drink" abroad as well as in America.

Gaumont this week announced abroad the completion of a new serial, "Parisette of the Opera." This serial will be released simultaneously in forty theatres in Paris. Prints of the picture are now in England. According to Gaumont the serial will not be released generally until 1923.

Due to the terrible tragedy resulting in the death of Sir Ross Smith and Lieut. Bennett, Pathe Freres Cinema, Ltd., of England, this week let it be known that arrangements made for the inclusion of pictures, proposed to be taken by Sir Ross and his brother, Sir Keith Smith, during their attempt to circle the world, are unavoidably cancelled.

The Roscoe (Fatty) Arbuckle pictures are being released and shown generally in Europe where they are playing to surprisingly big business. The business turned in on these pictures at the London kinemas is phenomenally great. "The Roundup" is the latest Arbuckle picture being shown in England.

Georges Carpentier, the light heavyweight champion of Europe, will be starred in a feature production that Stuart Blackton will make in England. This report was officially given out this week and confirmed in Paris by Georges Carpentier and his manager, Francois Deschamps.

Harry Knoles was the guest of honor at a distinguished banquet given at the Royal Automobile Club of London recently to celebrate the completion of his first picture for Alliance Film Corporation. The picture is entitled "The Bohemian Girl." Harry Reichenbach was among those who spoke. United Artists and Fox are both said to be dickering for the American rights to this production. Knoles' latest European picture, "Carnival," was distributed in America by United Artists Corporation.

On his arrival in England A. H. Woods, who has Pauline Frederick under contract, made the statement that that star will appear under his management in a stage play. She will later return to America and perhaps then resume picture work, but, if she does, it will be under Mr. Woods' management.

American exhibitors will probably find relief in reports coming here from India that theatre owners there complain of sustaining heavy box office losses.

Italy, though intensely patriotic, as patriotic as she is operatic, has no objection to using foreign films. Consequently, German, Austrian, French and American pictures are finding their way into that sunkissed land in large quantities. British producers, however, are looking on jealously, for their pictures fail to make any appeal in Italy.

Italy, however, is making rapid progress in the movie world. Italian producers and exporters have despatched many pictures to India and other British provinces where these pictures seem to catch on surprisingly well.

According to cable advises from Paris, the Societe Francais des Films Paramount will distribute "Serrati," which Louis Mercanton will make in France.

Sarah Bernhardt is reported, in a cablegram, to be slated for a starring role in a picture to be made in France this summer. Little credit is being given this report in New York.

Bert Levy, the vaudevillian and artist, who sailed for London this week to fill theatrical engagements there, will make a series of travelogues for Hugo Reisenfeld. No distribution arrangements have as yet been made.

Canadian Exhibitors Exchanges, Ltd., of Montreal, will handle the distribution of all pictures on which the Anglo-Canadian Picture Plays, Ltd., has secured the Dominion rights.

Arthur Ziehm has purchased from Equity Pictures Corporation the entire European rights to "Where Is My Wandering Boy Tonight?," verifying an exclusive report published in Moving Picture World last week.

J. Pearson is in London for Joe Brandt and is expected to close for the foreign rights on Eddie Polo's initial independent serial, "Cap'n Kidd," this week. He is reported to have deals pending.

From the Showman's Angle

THE Curse of Drink" will be State righted by Export & Import Film, Inc. The deal was closed last week. For several weeks Louis Baum, sales representative of Equity Pictures Corporation, dickered with the producers of that picture, as reported in this department exclusively several weeks ago. Last week, announcement was made in this department that Equity had acquired the picture. Mr. Baum gave out this announcement to the editor of this department. As a matter of fact, all contracts had been drawn up and Equity officials were to have signed the papers. At the eleventh hour, however, a wrangle developed over the releasing date. Equity stated that it would not release the picture until early next Fall, whereupon the producers of the picture insisted on an immediate release. This Equity refused to do, replying that it wanted to go after the picture in big fashion. Besides, its sales director, Louis Baum, was scheduled to go to Europe, and not return until July or later. But the producers could not see this and refused to go through with the deal. At this point, Import & Export, which was another of the bidders, who numbered six, renewed negotiations and agreed to the terms of the producer, relative to price, release, exploitation, etc.

Harry Hoyt, who produced and wrote "The Curse of Drink," will make four Holman Day pictures which American Releasing Corporation will in all probability, release through its own exchanges. The pictures will be produced at the Medford, Mass., studios, Holman Day living in that territory.

Sol and Irving Lesser have finally reached the conclusion that New York is the logical distributing centre and for that reason they will redouble their activities in the metropolis. The firm established headquarters in New York some weeks ago, with Irving Lesser in charge. This week Max Ramish and Sol came to New York to perfect the organization. In all probability the publicity and expoitation department of Western Pictures Exploitation Corporation will be permanently established in New York, with Harry Wilson looking after affairs on the Coast.

Export & Import Films, Inc., are to enter the independent distribution field in this country on an elaborate scale this year. They have a number of good possibilities and a humdinging two-reeler.

Lester Allen, one of the most popular knockabouts in musical comedy, will shortly appear in a series of two-reel comedies that Fred Quimby will produce and State right. Lester has just recovered from illness, which forced him to cut short his work with Georgie White's "Scandals of 1921" in which he was starred. Lester should go big in comedy pictures, for he is versatile, a clever actor and one of the most fearless knockabouts in the business.

A couple of years ago it was Chamberlain Brown who raided the burlesque ranks for talent for the Broadway producers, now it develops that same branch of the show business is being ransacked for picture interests. Lester Allen used to be starred in "The Bon Tons." Now along comes Tommy Snyder, who has been making money for Barney Gerard in "Follies of the Day." Tommy, who is better known as "Bozo," a mute clown comedian, has gone to the Coast where he will make a series of two-reel comedies that will be distributed via the independent market.

In the Independent Field

WHO'S WHO IN THE STATE RIGHT FIELD

No. 8—Sam Zierler and Commonwealth Pictures Corporation

TO tell the story of Commonwealth Film Corporation is practically telling the story of Samuel Zierler and to do that makes us wonder whether the story properly belongs in this department. Because Samuel Zierler is expanding so fast that he now has one foot in the State-Right field and the other foot in the national field, though withal, he is standing powerful hard on both of them.

It is impossible to talk of Commonwealth without talking of Zierler, because he is practically the whole works. Less than three years ago—two and one-half to be exact—he stepped out of the general sales managership of the Big U Exchange—Universal's New York selling branch—bought himself a picture—Clara Kimball Young in "Eyes of Youth"—and started in business for himself. The business was incorporated as the Commonwealth Film Corporation. That's all there was—one picture. He had a desk and a film salesman—salesman, mind you, and rented vault space from another exchange.

Today Commonwealth is a big organization with a flock of salesmen, big film vaults and all the mechanical facilities that go with it; a tremendous office force; big offices (already far too small) next door to Paramount's exchange, and branches in Buffalo and Albany operating as the Nu-Art Pictures Corporation.

To the original Clara Kimball Young feature have been added many other pictures with the same star—who, incidentally is now producing for the Samuel Zierler Photoplay Corporation—and dozens of other big features; also all kinds of short subjects, including serials, comedies and educationals.

Commonwealth is without a peer in the United States today for size and quality of product handled—and all this growth has taken place in less than three years.

If you seek the answer from Mr. Zierler himself it will sound simple enough. He will tell you that there is nothing of magic about it. Just plain horse sense and hard work; nothing more or less. He believes primarily and all the time in quality-product. He believes, in other words, in big pictures. He puts it this way:

The producer, the distributor and the exhibitor are all in a co-operative enterprise. The money which comes into the theatre box offices must be spent in production, in distribution and in exploitation for the theatre with profit to all three concerned. The producer, the distributor and the exhibitor each must make a fair profit or else the scheme of things breaks down. If any one of the three makes an unfair profit, the other two will suffer thereby and thus the whole industry suffers.

"I have found that the most profitable all-around investment in the distribution of pictures is the big picture, the worth-while production, because that is the kind which makes money at the box office. It is elementary to say that unless the exhibitors make money no one can, because the only source of income there is must be at the box office. There is no money for motion picture production or distribution except what the public provides and the only certain collection agency is the box office.

"Commonwealth started its business with the slogan, "Handling Only Assured Successes" and we have made of that slogan our business practice. The results have proved its wisdom."

There is no doubt that Mr. Zierler has operated on the basis of which he speaks. The Clara Kimball Young pictures, other big features such as "Where Is My Wandering Boy Tonight?" "The Black Panther's Cub," serials like "Adventures of Tarzan," educationals such as Prizma series and the Burlingame Adventures—these and many others have placed Commonwealth on a par with any of the exchanges operating on a national basis. The handling of this quality product, backed by the ability and persistence of Mr. Zierler's organization are responsible for the unprecedented growth of Commonwealth.

The growth of Commonwealth to greatness is not surprising to those who know Samuel Zierler. He has been in the business so long and has had his name in prominence for so many years, particularly in the film circles of New York and Northern New Jersey that those who do not know him probably imagine him to be quite well along in years. That probably holds good, too, for those who do know him quite well. The fact is there are probably not a dozen men in the film trade who have any idea of Mr. Zierler's age. For years he avoided any mention of it and only now is he beginning to feel old enough to occasionally allow a mention of it to slip out.

The truth of the matter is that he is only on his way now to his 30th birthday. All along he felt there were not enough years to talk about; recently he seems to think they are getting to a respectable number and he no longer avoids the subject as of yore. Even as a boy of 23 he was in full charge of Universal's New York sales branch and few of his customers and associates ever dreamed he was so young. He himself says he never was a boy; never had a boyhood. He went to work when he was 11 years old and has been hard at it ever since. Almost from the beginning of his working-career he has been a part of the motion picture industry. The old Mutual and General Film were in their heyday when he began and he went right through the mill. He has done every sort of work that can help a distributor to understand an exhibitor's problems and without doubt, much of his success is due to the experiences which laid the groundwork for this understanding.

Those who know Samuel Zierler well know that one of his outstanding characteristics is to pick out the line he wants to travel and then stick to that line. He never was a man to shoot around the target; he shoots right at it. Very early in his life he tied up with Universal and with them rose to a big executive capacity, gradually expanding his activities until he felt the time was ripe to go out on his own—and that meant the formation of Commonwealth. He announced at that time that he intends to produce as well as distribute—and never mentioned again until a few weeks ago when he announced he was actually producing with Clara Kimball Young, the same star who helped him in the foundation of his own business.

The new producing corporation will not interfere in any way with the further developement of Commonwealth; both corporations will grow alongside each other.

Other men come to him occasionally to congratulate him on the success he has won, but he never listens very hard to that sort of thing. He always says that any self-satisfaction or complacency is the beginning of the deterioration of any business; that no business man ever can afford to be satisfied.

"A producer should never sit back and tell himself he has made a good picture; he should always go out and make a better one. A distributor should never be satisfied with the resutls he has secured on a picture; he can always find more theatres to put it in; an exhibitor should never be satisfied with the business he is doing; if he is playing to capacity every matinee and night, then he should build a bigger theatre."

Those are his sentiments and, you might say, the reasons for his success.

D. & W. Productions, Inc., Formed in N. Y., Will Produce Stories Written by Holman Day

As was exclusively reported in MOVING PICTURE WORLD several weeks ago, D. & W. Productions, Inc., of New York, this week was incorporated and opened offices at 132 West 43d street, in that city. The concern will produce pictures for the independent market, it was announced. Those actively engaged in the management of the firm are well known in the film business.

E. R. Wood, the general manager, is a business man and has for many years been interested financially in the production of pictures. Edward Davenport, who is supervisor of production, was a well-known portrayer of Shakespearian characters prior to his entry into the motion picture industry years ago. He was formerly studio manager and director for Reliance and Majestic, and one of the directors of the early all-star productions.

John A. Kent, in charge of publicity and distribution, has had a long and varied experience in the film business and enjoys a large acquaintance in the independent distributing field.

It was announced, too, this week that the company has a contract with Holman Day to write ten stories for his company, from which five-reel features will be made.

Nigh Starts on "Notoriety"

William Nigh, who has produced three big features for Warner Brothers, this week started production on the first of his series of four independent pictures at the Tilford studios in New York. The first picture is "Notoriety," with an all-star cast.

E. H. Emick Joins Graphic Exchanges

Announcement was made this week that E. H. Emick, the West Coast film man, operating the Peerless Exchanges in Los Angeles and in San Francisco, has become affiliated with Graphic Film Exchanges of America. "Mother Eternal" and "The Wrong Woman" will be the first pictures that he will exploit on the coast.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

O. T. Taylor Contributes a Very Good Design for a Miniature Stage Display

ALTHOUGH he has made no contribution recently, O. T. Taylor, of the Weir and Dream Theatres, Aberdeen, Wash., writes that he has not stopped exploiting, but on the contrary is doing more along that line than ever. This is one reason why he has been unable to send along plans.

This time he offers a miniature stage idea with a transparent panel at the bottom and six circular openings at the top, each illuminated from the rear.

For "Experience" he used the city scene, painting it to his own scale, and the ribbons connect the upper panels with the locations mentioned in the story, along the lines of the advertisement, such as Battery Park, "where he first saw the big city," up the Bowery to "the church where his ideals are revived.

With the drawings made by Mr. Taylor to illustrate the design, any carpenter can make up a similar display and you will have a most useful piece of lobby furniture.

HOW TO MAKE IT

By O. T. Taylor

The miniature stage used for the Paramount Picture "Experience" will prove a valuable display fixture for varied attractions. Similar to the other attractors, of which plans have been shown from time to time, it is easy to build and by changing the facing entirely new effects are gained.

It can be built as follows:

Two upright pieces, A, 5′ 3″ long and two cross pieces, A, 5′ 4½″ long joined as shown forms the lower part of front frame. Lay these pieces flat and use corrugated fasteners for joining. The two top pieces, B, are set on edge, notched in in the ends and fastened to A 5′ from the bottom of the latter. Pitch upward to center at which point it is 5′ 6″ from the bottom.

Cut a piece of wallboard 2′ 6″ x 6′, C, cutting the opening D for transparent panel, and nail to frame.

The columns E are next cut out and nailed onto frame; to be followed by the top facing F in which are cut openings, 6, for transparent circles.

The wooden strip H serve as braces for top facing; also for fastening of dividing walls for lights, if worked on flasher, and for top cover support, L Fig. 2.

Two upright pieces, 5′ 9″ long, and cross pieces 2′ long, J, joined by means of corrugated fasteners and covered with wall board form the end panel. Make two of these, and fasten to front with sheet iron straps, Q.

The batten S runs full length of display and support lights for drop illumination. Another batten, R, projecting inward 6″ from back, also fastened to end panels, supports a strip of wall board, O, to which are adjusted the lights P illuminating circle cutouts.

The drop N, picturing the city, is painted on white paper with transparent colors for sky and water and opaque colors for buildings. By means of a flasher or dimmer a very realistic sunset may be staged.

The foot, K, may be added as a safeguard against overturning if no flasher or similar heavy weight is placed in display.

Cover the back with wall board or similar material, M.

Finishing: Sky and water in dark blue with horizon line in red, orange and yellow. "Rough in" buildings in black and grays, working for effect rather than likeness and detail. Background of facing in medium green. White panels, dark green lettering. White silk ribbons from circles to "spot" of scene in picture. Green velvet draperies to add the "rich" touch to setting. Lighting: Title panel: White lights steady. "Drop" illuminated from behind goes on white, then circles, white. one by one starting at left; circles off, "drop" illumination changes from white to red then amber all off and repeat.

The round wall panels are also transparencies and illuminated. Lumber used in construction is all 1x2″ battens.

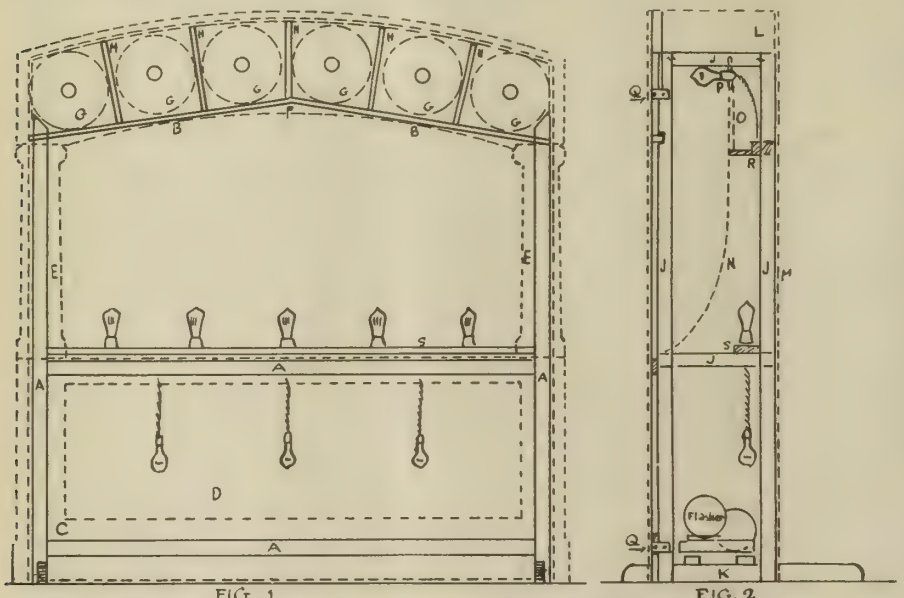


FIG. 1, FIG. 2

FRONT AND SIDE VIEWS OF THE "EXPERIENCE" DISPLAY

With these sketches you can build the display to your own scale and gain a design which can be used a dozen times a year by changing the front through painting. None of these Taylor designs are intended for a single use. One has been used fifteen times

A Paramount Picture

AN O. T. TAYLOR LOBBY DESIGN FOR "EXPERIENCE"

This shows a miniature stage on the back drop of which can be mounted a lithograph or a design made up of lithographs and painting or all painting. The lower panel is transparent and lighted from behind as are the circle sellers above

Selling the Picture to the Public

A Sensational Exploit on All's Fair in Love

D. H. Stark pulled a real one in Houston for the Liberty Theatre lately. One afternoon there was a terrible outcry that attracted the attention of hundreds of pedestrians. Looking up they saw a woman's body half out of a fourth story window, her hair hanging loose and her face contorted with agony as she struggled with a man.

The braver men rushed into the building, quickly followed by two policemen, while an ambulance dashed up and backed to the curb. Presently the woman was taken in and then the police carried her to the ambulance, but the thrill was gone, for the cops and the lady all carried signs.

One read "All's Fair in Love, Even This." "Was the Lady Really Hurt? Come to the Liberty Theatre and Find Out," was another.

The man with the rope sneaked it back to where he had found it, and gradually the crowd drifted away, but it was talked of all the afternoon.

Stark had it fixed with the police and two officers were told off to do the rescue, while the woman was hired to carry out her part. It made more talk than a Presidential election. If you try it, be sure to have the matter arranged in advance or the police may carry you instead of the woman out, and it will be a patrol buggy that will be waiting if you get a ride at all.

Played Up "Penrod" on a Newark First Run

The Branford Theatre, Newark, took to "Penrod" like a tramp to the free lunch counter, and worked it up from all possible angles.

The Branford does not make lobby displays, but it put the title in five foot letters pendant from the marquise at both entrances, the awning being high enough to permit this without running the risk of taking off the hats of six footers.

The makers of the Penrod suits for boys sent over to help get the window displays, and there were several in addition to this shown, which is in one of the largest stores.

Penrod suits were also given two members of the Newark Safety Patrol. This is an organization of boys who do traffic duty near the schools before and after the sessions, replacing the usual traffic police. The entire patrol visited the theatre in a body as guests of the management and the suits were given two boys who had earned mention for heroism in saving younger children from the untamed automobiles.

The newspapers played up this visit and both the theatre and the store donating the suits were in the linotype limelight.

There were tieups with the plugger song, and a florist offered a Penrod tulip, while you could buy Penrod sundaes at most of the fountains.

Managing Director D. J. Shepherd, Production Manager Gordon Reid and M. J. Cullen, the advertising agent, were all on the job and team work put the stunts over.

Hyman's Novelties at the Mark Strand

Edward L. Hyman is getting more into his stride after the Lenten let down and his musical program for the week of May 7 shows its old-time smartness. His overture is Liszt's Preludes, played straight, but with lighting effects. His second number is Tschaikowsky's Nutcracker suite, with four dancers.

EDW. L. HYMAN

The Chinese Dance comes first, with a solo dancer. The setting will be a black cyclorama, with a scrim front on which will be thrown several lines of Chinese ideographs, which will supply the decorative effect. The same set will be used for the Dance of the Sugar Doll, but the decoration here will be a number of inflated balloons of varied colorings, which will lend color and life to the dead black of the set. Air balloons are used and are suspended from a batten by threads of varying lengths, to give an unstudied effect. For the dance of the Flowers the cyke will be caught back in the centre to disclose a window backed with a flowering garden. On the scrim a flower film will be run. Four dancers are employed in this number. The lighting for the Chinese dance will be red, the doll will be blue and the flowers a light pink.

The Topical Review gives time to set for Hope's cycle, The Garden of Kama. Settings will be changed for the four numbers used here, but the curtains will not be dropped, the scrim being faded to disclose the sets. During the brief intervals required to change the settings, a Greek "chorus" in the person of Omar Khayam will recite the opening lines of each song but the first, the singer taking up the words with melody as the setting is lighted up.

For The Temple Bells are Ringing, a wood set will be used, with the singer spotted white and a dancer in amber, who will interpret the song as it is sung. Less than the Dust will be sung by a contralto, seated, who holds in her lap a huge scimetar. She is lighted by red and amber spots from opposite sides. Two large jugs, one on either side, will be bathed in amber from above. For Pale Hands I Love the moon drop will be used, a large moon transparency on blue. Amber lighting will be used throughout. In Till I Awake shows the singer in the light of a blue spot, with two dancers in white costume and spotted with white do a dance about the recumbent form.

A scenic film will break the setting of A Musicale in Danceland, which will show the gold cyclorama brightly lighted with gold lights. The number will employ four singers and four dancers, and will run: Beautiful Lady, from The Pink Lady, with baritone and two dancers; My Hero, from The Chocolate Soldier, with a soprano and dancer; the Merry Widow Waltz with a contralto and dancer, and Kiss Me Again, from Mlle. Modiste, employing all eight.

The feature and comedy follow, with Mansfield's Concert Scherzo for the organ postlude.

First National Release

HOW THE BRANFORD THEATRE, NEWARK, PUT OVER "PENROD" ON HOUSE AND IN STORES

The theatre front used letters about five feet high. They look in the cut as though they had been dropped in the mud, but this is because they are two-color letters, blended, and the color does not show in the photograph. The clothing display was made by the largest store. Note the intelligent use of copies of the book to put over the suggestion of the origin

Selling the Picture to the Public

Cleaned Circus Money on "The Sheik's Wife"

James F. Clancey, of Poli's Capitol Theatre, Hartford, is a showman. He knows that if he wants to get all the money there is in a town he must get out after it.

He booked "The Sheik's Wife" for the first date in the East apart from the week at the Strand Theatre, New York, and he knew that he could pull in important money on the usual three-day run without half trying.

But he was not content to do that. He knew that if he handled it right he could make several times as much, so he booked it for a week and then started in to see just what he could do.

The Capitol has an unusually spacious lobby; one of the largest in the country. When you realize that the cameraman had to get back some distance to take the general shot and add that distance to the part shown in the cut, you can realize what a whale of a lobby it is.

Clancey was counting on using the lobby. He had three booths built on each side and turned it into an Arabian bazaar. Two weeks in advance he posed a tableau with a wax figure in one of the booths, and announced the coming of the Vitagraph production.

The Sunday the show was booked to open, he brought in a troupe of fifteen Arab performers, including dancing girls, swordsmen, a great gun juggler, musicians and acrobats. Under the law, he could not open the theatre before evening, but the lobby was opened early and it was packed soon after the opening, for this was a real bazaar, with candy and prayer beads, lace, rugs and all sorts of things for sale. These were run by the women. The men circulated around and gave occasional exhibitions of their skill.

Three times each day they went on the stage and did a prologue, using for a backing the drop used by Sphinx temple of the Mystic Shrine in its ceremonials. As soon as the prologue was over, they were back in the lobby, ballyhooing for the next show.

The men went to and from their hotel in their Arabic dress, which added further to the advertising and on clear days three of the troupe went around town on horseback before the matinee, to help drive them in.

Hundreds of people who came merely to see the free show in the lobby bought tickets for the production, and the cleanup was a new record for the house. It did not cost much, compared with the results, and the sales of the bazaar helped to offset the cost of the troupe.

You may not have an Arab troupe handy, but you can fit up booths for some charitable organization or church society and get much the same result, with the added pull of local talent. Costumes are easily made, and you can sell your house to the rafters with very little advance work.

Put All the Thrills on a Wichita Theatre Opening

Lewis Mark Miller, of the new Miller Theatre, Wichita, Kans., was not going to let a few more dollars gum up his opening. He figured that if he did the opening in the proper style, it would help more than the money "saved" would amount to, so he went to an engraver and told him to go the limit.

The result is that even the people who do not know were at least impressed, and the better class, who do know, felt that here was a house that would be run properly because the management knew the right thing.

There were three pieces in the set. The first was the formal invitation which stated that "Mr. Miller requests that you contribute to the success of the formal opening by your presence on the evening of May first." A small card was to be used to gain admission, and a third card was sent to a limited number inviting them to a reception following the initial performance.

All three pieces were printed from copper on plate-sunk paper and cards. They looked "right" because they were right and Mr. Miller will collect on his printing bills for months to come. If you do a thing, do it to the limit of your ability, and you will not lose on the extra investment.

A Vitagraph Release

ONE OF THE MOST ELABORATE DISPLAYS EVER MADE ON A MOTION PICTURE PRODUCTION

James F. Clancey, of Poli's Capitol Theatre, Hartford, knew he could get a big three-day business with "The Sheik's Wife," but he knew he could get several times that by taking full advantage of the exploitation possibilities the picture affords, and he put in a troupe of Arabs to ballyhoo the lobby and work in the prologue, and he spent seven days in Golconda and got all the money in town.

NANOOK, THE STAR-HERO

REVILLON FRERES Presents

Nanook of the North

Produced by ROBERT J. FLAHERTY, F. R. G. S.

YOU have never seen, or dreamed of, a picture like this !
It is more dramatic than drama ;
More human than humanity ;
More exciting than a serial,
And very, very beautiful.
It is a picture that will rouse to enthusiasm the coldest audience you ever had !

Pathépicture
TRADE MARK

NANOOK *of the* NORTH

NANOOK ATTACKS THE BULL WALRUS

PRESENTING the remarkable Nanook, born actor and hero, in the true drama of his own life, assisted by his equally remarkable family, women and children, in a production of amazing beauty, startling novelty, constant thrill, and universal appeal.

Positively the most unique and meritorious attraction that has ever been offered to exhibitors.

Pathépicture

TRADE MARK

NANOOK *of the* NORTH

THE ESKIMO BELLE—NANOOK'S WIFE

A MASTERLY presentation of life, love, and the unending struggle for existence in the icy wastes of the actual Arctic.

See the tug of war between Nanook and a mighty wounded walrus; see the walrus' mate rush to the rescue; see the trip by dog team of Nanook and his family, in a howling blizzard, with a temperature of 50 degrees below zero.

See the struggle with a seal; see the thousand thrills of the daily battle with unbelievable cold and hunger!

Pathépicture

Nanook of the North

NANOOK SEES THE WALRUS HERD

MR. EXHIBITOR, LISTEN TO THE TRUTH!

"*NANOOK OF THE NORTH*" will do more to interest people in motion pictures than any picture you ever played. It will do more to kill criticism of motion pictures than ten thousand editorials. Properly advertised, it will bring people into your house who wouldn't go across the street to see the finest super-feature of the last two years.

It will be more talked of, on the street, in the home, than any entertainment that has ever been given in your community.

It will make you exhibitors rich, if you give it the attention and the advertising that it so eminently deserves.

It is *not* an "educational" or a "travel picture."

It is a great big epic, directed and produced in a land where no motion picture camera ever went before.

Just let people see the wonderful lobby display in the front of your house and you couldn't keep them out with shotguns.

IT IS A PICTURE THAT YOU *MUST* SEE, TO PROPERLY APPRECIATE.
SEE IT, AT THE NEAREST PATHE EXCHANGE

Selling the Picture to the Public

Got Window Showings by Changing the Form

Jack Frost—it's "Robert C." on his visiting cards—the exploitation man for Southern Enterprises in Tampa, has found a way to get one-sheets into prohibited windows.

Even since he started in Tampa he has been trying to land his one-sheets in windows, but even framed sheets were denied admission on the grounds that they were too bulky.

A First National Picture.

FROST'S SOLUTION

Lately he had some light easels made up at a cost of about sixty cents each. One-sheets were pasted to cards and cut out. These got in in a majority of the hitherto inaccessible windows. It may work the same for you.

If you use light cards you'll find that the blamed things will curve. This is because wet paper shrinks in drying and pulls in the card. The remedy is simple. Paste a sheet of newspaper on the other side, equalize the pull, and you get a flat card.

Pleased the Toilers

Howard E. Jameyson picked on a newspaper article to give him a slant on "Back Pay." There was an argument on as to whether a girl could dress decently on $87.85 a year. One girl said she could and a lot more called her impolite names.

Jameyson sent out a thousand letters to working girls asking their opinions and adding that the girl with the crepe de chine soul was to be seen at the Doric Theatre, Kansas City, on certain specified dates.

And a lot of them still further depleted their dress funds to go see how it all came out, and if skirts are shorter than ever in K. C., blame Jameyson. He's the guilty one.

We wouldn't blame his fiancée if she gave him the one-way gate.

Well Known Restaurant Put on "Molly O" Night

When "Molly O" was put into the Aldine Theatre, Philadelphia, for a run of two weeks, the house got busy with the Loose-Wiles representatives and won out some windows for the "Molly O" biscuit. The cut on this page shows one window practically papered with the posters.

Then they sold the idea of a "Molly O" Night to a well known cafe. The restaurant man was only too glad to get a chance to whoop things up a little, so for a week in advance, he put cutout shamrocks on the tables each time the cloth was changed, and stuck up paintings and announcement cards.

He knew from experience that a special night was just as good for a restaurant as it was for a theatre, and he went to the idea strong. A little extra entertainment in the way of singers to put over the plugger song, and he had an event instead of just an ordinary night, so he plugged for Molly for being good to him.

Her Own Money Was Chiefly in Pennies

Three dollars was all H. J. Adams, of the Palace Theatre, Corsicana, Texas, spent to put over "Her Own Money." He had a more or less double of Ethel Clayton ride around town in a car and scatter pennies. When she had used up three dollars' worth she checked in. The banner read: "This young lady is glad to give away 'Her Own Money' at the Palace Theatre today."

A Paramount Picture.

THE LOBBY STUNT

For the lobby Mr. Adams used an open safe with money bags at the base, as shown in the cut. The safe and bags were borrowed and a one sheet supplied the picture. It ran the receipts some 30 per cent. over the average.

Promoted

W. Griffity Mitchell, for a long time manager of the Majestic Gardens, Kalamazoo, has been promoted to charge of the same company's houses in Port Huron. Roy Tilson will succeed him in the management of the Kalamazoo house. He formerly had charge of the Regent Theatre there, but more recently has been conducting the Strand Theatre, Lansing.

A First National Picture.

THE ARROW MARKS THE SPOT WHERE THE SUNSHINE BISCUIT HITS MABLE NORMAND IN THE FACE

That is, in the cut on the left, and shows the window fairly plastered with posters for "Molly O" at the Aldine Theatre, Philadelphia, tying up with the Loose-Wiles special cracker. The other picture shows a well-known cafe all dolled up for a special "Molly O" night. This was advertised by means of cutout shamrocks, which were placed on each table, with each set-up for several days in advance

Selling the Picture to the Public

A Goldwyn Picture.

THAT IS AN AUTOMOBILE UNDER THE SIX-SHEET

It's more than that. It is an old steamer, with a record of 180 miles an hour. It made a good lobby attractor for Goldwyn's "Watch Your Step" when it played the Meralta Theatre, Los Angeles. A buzzer under the bonnet added to the effect

Old Steam Automobile Made Them Watch Step

An automobile in a lobby always seems to draw. A steam automobile with a record of 180 miles an hour is more of an attraction. K. C. Manny, of the Meralta Theatre, Los Angeles, got hold of the old steamer and housed it in his lobby. A common electric buzzer concealed in the hood gave a kick to the idea, and you could not very well look at the car without seeing the dozen stills strung across the side. If you missed that, you got the banner just above or the electric sign still higher.

Stenciled the Streets

You did not have to go to the theatre to be told to "Watch Your Step," however, for the title was stenciled on the street corners for blocks around. The title was apt and it made talk which eventually connected, through the posted bills, with the show at the Meralta.

The two stunts combined cost less than ten dollars. They brought the largest gross business Mr. Manny had ever done on a Goldwyn. He has it figured out in dollars and cents that it pays to exploit.

An Elegant Display Is Simply Achieved

You can use a hundred dollars in your lobby and achieve an effect that will keep people away or you can use the money intelligently and get them in. You don't have to use the hundred dollars, for that matter. Use some money and more brains and you will obtain a better effect.

G. M. Phillips, of the Rialto Theatre, Columbus, Ga., did not spend a large sum in getting the lobby effect shown on this page, but he produced something that is rich and effective.

The star and title are cut out of card and strung from wires run across the front, having the paneling of the natural lobby for a background. On either side are cutouts. Two nicely painted insert cards are framed for the lobby floor and the stills flank a shadow box in which is a smaller cutout against a fabric backing. This is a night timed exposure, and the lights fight some of the effect, but you can imagine the richness and yet simplicity of the appeal. It will sell the unthinking and still pull in those who are repulsed by the overdressed lobby.

The overstuffed lobby is all right for the dime museum crowd, but it won't bring in the most desirable class of patrons as will some effect such as this.

Welcomed a Sir Boss With Big Brass Band

About the best stunt yet pulled for "A Connecticut Yankee" comes from Peoria, Ill., where the New Madison Theatre welcomed Sir Boss with a brass band at the Union Station.

The theatre picked out a train to arrive shortly before noon and sent the impersonator of the Twain hero to a station ten miles up the road with instructions to make that train.

Dressed as in the picture, with a banner for the theatre on the slender staff he carried the ballyhoo carried out his orders. When the train rolled into the station, the band struck up "Hail the Conquering Hero Comes" and Sir Boss alighted and was received with all the pomp the theatre could throw into the stunt.

He was paraded all through the business district and to the theatre and by the time he was paid off the whole town knew.

The brass band had to be paid, but the autos were borrowed from an agency in return for credit banners and a slide. The impersonator was cheap and the entire stunt probably cost less than a half page advertisement and pulled more than an entire newspaper could draw. You have to force them to read an advertisement, but no man can overlook a street parade.

The stunt can be worked for any picture, but it is best where the chief character in the picture is more or less pictorial. You can imagine the Queen of Sheba arriving on the 11.45.

Passed Door Knobs

Eller Metzger, of the Strand Theatre, Creston, Ia., has found a way to make doorknobs more interesting.

When he booked Norma Talmadge in "The Sign on the Door," he advertised that there would be a sign on everyone's door on a certain morning, and that some of them would be good for free admissions. About 40 passes were clipped to the hangers and doorknobs never worked as hard as they did in Creston. Some persons even came down in their night clothing when they heard the distributors around. When you can keep them sitting up nights for your advertising, it's good.

A Metro Picture.

WIRED THE TITLE FOR "PEACOCK ALLEY" LOBBY FRONT

How G. M. Phillips, of the Rialto Theatre, Columbus, Ga., worked in his cutouts for the Metro production. The shadow box on the floor does not show up as well as it should in a flat photograph, but it offered a striking effect

Selling the Picture to the Public

Amateur Artists in Big Poster Contest

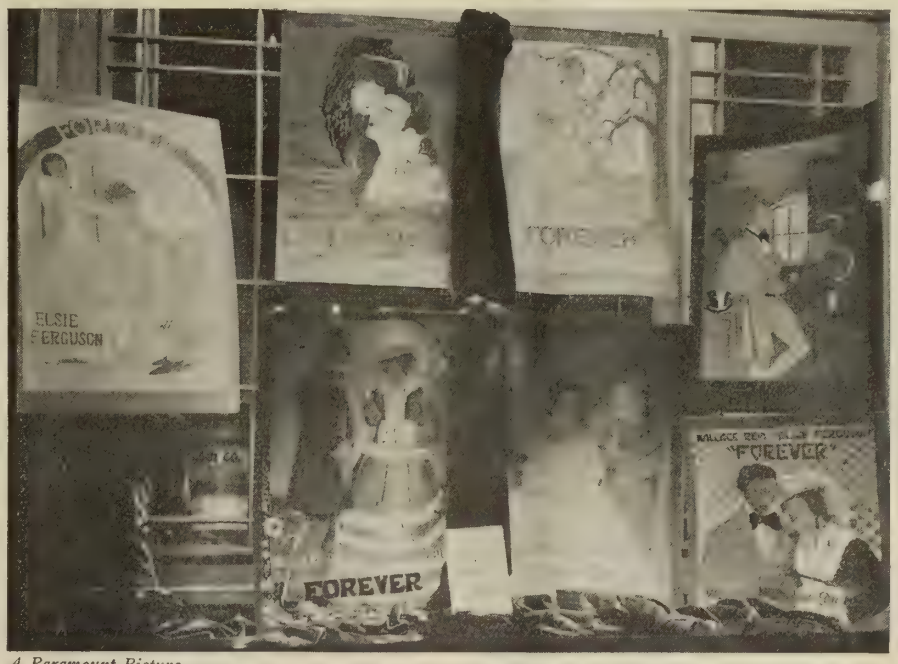
Stimulating interest in "Forever," the Strand Theatre, Portland, Maine, offered the art classes of the city a contest for the best poster for this title. Ten dollars went to the winner.

Some twenty-six members of the school art classes felt their work good enough to submit and seven of these were adjudged by the jury to be in the money.

For a week before the shtowing, they were displayed in a window into which no theatre advertising had ever before been introduced, but the store felt that this was an attraction and not an advertisement.

The newspapers gave considerable publicity to the work of the local artists, and keen interest was felt in the decision, which was made by the audience at the Thursday night showing.

The decision was not stated in the report, but we are willing to bet on the girl under the apple tree as the winner of the first unless the house was packed by some other contestant.



A Paramount Picture.

THIS IS FROM PORTLAND, MAINE, INSTEAD OF OREGON

Mostly it's the Oregon Portland that hustles, but this time the East horns in. Ten dollars were hung up in prizes for the best poster for "Peter Ibbetson," and seven were found worthy of being shown to the public in a window

Want a Dog Story?

Here is a dog story from Birmingham, Ala., good enough to be copied into your home town paper. Change the names and hand it to your editor. He'll run it and be glad to get it. Stuff like this does the house good; more good than the usual clip stuff.

Here it is:

It was a fine example of honesty a youngster of Birmingham displayed yesterday.

After a great deal of fumbling between knives and fish hooks and a varied assortment of other things, he dug out of his pocket a few small coins and bought a half-price ticket to the Strand Theatre.

With the delight of anticipation shining in his eyes he marched in and handed the ticket to the door keeper.

"Sorry, kid, but you're too old to have a half-price ticket." The door keeper laid a detaining hand on the child's arm just as he was about to enter the realm of the flickering lights and shadows.

The boy turned about with a long drawn out, "Aw, I ain't neither."

"Yes, you are," was the answer. "Give your ticket in at the window and the cashier will give you your money back."

The boy was about to disdain the proffered ticket and walk out when the manager walked in and inquired into the matter.

Lloyd Towns, theatre manager, looked at the boy with a smile.

"You are too old, son, for a half ticket," he said, "but I'll make a bargain with you."

"All right, sir." The young man was very business like.

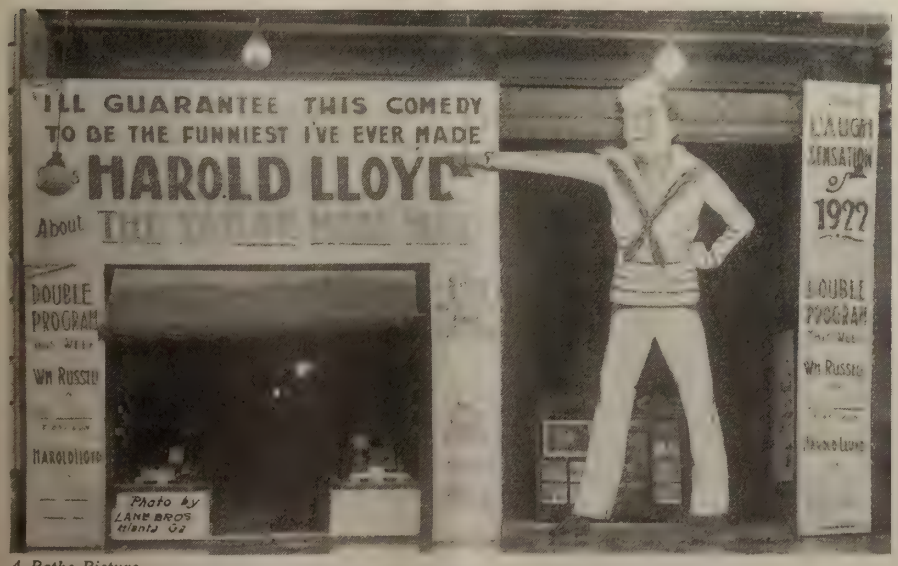
"Since you have only a half-price ticket, I'll let you go in if you promise to keep one eye shut."

The child looked doubtful. He covered one eye with a small, dirty brown hand and proceeded to look about him.

"Sure," he agreed happily. "I can see with one eye."

Towns laughed and told him to walk in. Half an hour later the usher informed him that there was a kid down there watching the picture with a hand over one eye.

When Towns reached him he was laughing heartily of some antics of Snooky, the famous humanzee. A few minutes later he was looking at the screen with two gleeful eyes, and Towns was still chuckling at his honesty.



A Pathe Picture.

WE KNEW THAT HAROLD LLOYD WAS A BIG ATTRACTION

But we didn't think he was 22 feet tall. He is bigger than Max Rosenfield's "Golem." It was the second-run exploitation at the Strand, Atlanta. The head is taken from a three-sheet and the rest is done by hand. It played to capacity in a rainy week

How "Come On Over" Made Record Sales

Playing up the Irish slant to Goldwyn's "Come on Over" helped the Milwaukee Record Shop to get rid of most of its stock of Irish records when the picture was played at Ascher's Merrill Theatre.

A lavish display of Irish scenes from the play was made the basis of a window show, with green ribbons leading to a set of records on the floor of the window with a card stating that all-Irish melodies would be played at the Merrill during the run of "Come on Over."

As this was done the week in which St. Patrick's day falls, the appeal to Irish pride nearly cleaned the store out.

For the house front a large painting was used showing Shane on one side of the Atlantic, posed with the Statue of Liberty, while in Ireland Moyna, with her bundles, stood ready to respond to the call of the title, which was stretched over the ocean.

St. Patrick's Day is over, but you can still make a drive on the record idea if you use plenty of green ribbon and shamrock cards to announce the various titles.

Selling the Picture to the Public

A Paramount Picture.

MINIATURE DISPLAYS APPEAR TO BE ONE BEST BET

Oscar White, of the Rex Theatre, Sumter, S. C., knows this, and for Paramount's "The World's Champion" he built a miniature prize ring with chairs and pails in proportion to the doll pugs. It did more to interest the women than would be supposed

Miniature Prize Ring Caught Men and Women

After a thing has been demonstrated a few hundred times, it becomes a fact, and it is a pretty well established fact that miniature displays will do more to put a feature before the public than any other form of display.

Of course, it cannot be done every week, but when it is saved for emergencies, it will put a weak sister over with music.

Oscar White, of the Rex Theatre, Sumter, S. C., figured that Wallace Reid was mostly associated with automobile pictures in the minds of his patrons. He figured that his women patrons did not care for pugilism. Reid in a fight title seemed to be wet all over.

He made a miniature prize ring for his lobby. It was all to scale, with chairs and buckets to fit the fistic stars. Women called it "cute" and decided that it might be an interesting picture, after all, so they came. Men thought the idea clever—and they came, too.

Put the Indian Sign On a Rosary Display

Film titles make queer combinations sometimes, and "The Rosary" and Buster Keaton in "The Paleface" was the program at the Forum Theatre, Hillsboro, Ohio, lately.

Trellis work, with paper roses, was the Rosary appeal and two Indian blankets, hung to suggest tepees, was the Paleface contribution. An Indian cutout and a real brave were also used, the latter circulating around town when they did not need him at the theatre.

It was an odd mix, but the result was attractive, and the management felt that it could not afford to overlook the Keaton comedy, no matter how churchly the other title. The rose trellis is a capital stunt for any house playing the First National feature, but a few vines could have helped not a little. Most houses now have both trellis and vines.

Playing Politics

George J. Shade, of Sandusky, is one of the City Commission, and the opposition has been all stirred up because he is one of the three in "the ring" who have been running the city, Mayor Freitas being one of the others.

Recently Schade dropped a remark that he was through with Frietas and had another candidate for Mayor in mind.

This gave the opposition sheet great mental anguish, for Schade refused to name his new candidate until he was ready to advertise Constance Talmadge in "Woman's Place," when he called attention to her practical politics and announced her as his favorite.

Then the opposition paper, which had been hinting darkly at all sorts of things, had another and harder attack of mental anguish, and the laugh brought crowds to the Schade Theatre.

Made Big Campaign on a Lloyd Comedy

Because it rained on the second day of his showing of "A Sailor Made Man," A. L. Snell called up the regulars and offered to send a taxi after them. It was an extra special rain and would have drowned business, and Snell was not going to lose the value of all his special advertising, so the taxis more than paid for themselves, for Snell got a rate on the representation that it would help to inculcate the idea of taking a taxi to the show.

Hooked a Tailor

His best exploit was to hook up to a tailoring firm. All over town they had announced for many weeks: "We make tailor made men." Putting an "S" over the "T" made it Sailor Made Men, and it raised a laugh that clinched the punch.

He also hooked in with the recruiting service for a display of naval equipment in the lobby and the Junior Naval Reserve boys were proud to get into their whites and wig-wag signals up and down the street. Free admission to children wearing sailor hats was another slant, and the usherettes paraded the lobby in between shows to ballyhoo for the next houseful.

Billing for Wanda

It looks as though Ollie Brownlee, of the Palace Theatre, Muskogee, Texas, must be a married man.

His lobby display for Wanda Hawley in "Too Much Wife" was a set of twelve bills from the leading women's stores, each for a staggering sum. These were pasted to a compo board backing and framed with rolling pins. Rolling pins were also dangled from the edge of the arch.

It cost $7.50 and put the receipts 15 per cent over the top.

A First National Picture.

PUTTING THE INDIAN SIGN ON A ROSARY LOBBY

Indian blankets and a rose trellis combined made an unusual, but not unpleasing, lobby for the Forum Theatre, Hillsboro, Ohio, on two First National attractions, with Jane Novak in one and Buster Keaton in the other. The trellis is good

Selling the Picture to the Public

A Paramount Release

COMBINING THE LOBBY STUNT WITH THE TELEPHONE IDEA

J. P. Harrison, of the Hippodrome, Waco, Texas, put a live alligator into a display just inside the lobby of the chief hotel and then installed a telephone girl to call up numbers and tell them about "Fool's Paradise" with the loud pedal on

Put Telephone Girl in the Hotel Lobby

Adapting the St. Louis telephone stunt to a new idea, J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, put his girl into the lobby of the St. Charles Hotel, placing the display just inside the main entrance doors where even the timid could come and look in.

A sign urged you to phone 919 for information about "Fool's Paradise," and when no one was calling, the girl used the wire to call up a selected list. This gave a ballyhoo patter without the crudeness of a straight talk, and people gave greater attention to the conversation directed at another than they would have given direct speech. A fence was built up and the girl shared the space with a fairly large live alligator.

A stuffed alligator about eight feet long was worked up with a cutout and a poster backing for a lobby display, and this proved to be a strong attraction.

Because the Brazos river was over its banks, Mr. Harrison built a light punt, lettered it for the production and hired a negro to perambulate the flooded district. As thousands of persons came to see the flood, the odd perambulator played to a huge audience.

The punt was beaverboard and light enough to be swung from the wearer's shoulders, much the same as the familiar basket horses. It gave the effect of a man paddling about until he hit shallow water where his legs showed beneath the bottom of the boat.

Intensive driving kept business well above normal in spite of the counter attraction of the flood.

Charlie as Paymaster

Frank Burns, of the Orlando Southern Enterprises, made a cutout of Chaplin from the three sheet and stood him alongside the box office. The latter was boxed in with rough boards to suggest a pay shanty on a construction lot, and decorated with such signs as "No more help needed" and "Don't loaf here."

Chaplin does not need much advertisement, but the novelty helped to emphasize the fact that Chaplin was to be seen at the theatre.

Burns also got co-operation in the newspapers on the "Pay Day" angle, similar to the banking page already referred to.

Never compare the bad points of your competitor's theatre with the good points of your own. If you do you're in wrong, and only help to advertise the other fellow.—O. T. Taylor.

Fooled the Patrons

Playing up only half the title put over "Iron to Gold" at the Queen Theatre, Abilene, Texas.

R. P. Whitfield borrowed all of the gold bags the bank would let him have and stuffed these with paper or iron washers, according to their use. The light bags were hung from the marquise and the heavy ones rested on the lobby. Then he borrowd an iron express safe and filled this with gilded rocks and used a card telling where the golden nuggets were found. They were guarded by a man with a sawed off shotgun to suggest they really had some value.

A few of the specie bags were apparently dropped on the sidewalk in front of the theatre, but if anyone stopped to pick one up, a watchful usher would yank the string to which the bag was attached. The only trouble with this stunt was that it held the attenion of so large a gallery that most persons were warned, but it gave life to the front, and business went up.

Autographed Baseballs Sell "Penrod" to Players

Wesley Barry must have discovered the forty-eight hour day instead of the forty-four hour week.

While he is playing a string of personal appearances all over the country he still finds time to autograph baseballs and photographs and things.

Autographed baseballs were the premiums with baseball suits purchased at a sporting goods store while "Penrod" was being run at the Montauk Theatre, Passaic, N. J. It gave a lot of push to a seasonable sale, and also gave the theatre a lot of free advertisement, for every kid who flattened his nose against the glass to look at the balls and bats had the price of a ticket to "Penrod," even though he could not afford a suit.

The regular Penrod suits were the strong card in Paterson, and a suit was donated by the makers to be given the most freckled boy. He got it twice; once for the newspaper cameras and again in the Regent Theatre, which was the official presentation. The stunt was sponsored by a local paper and a boy's work official was the official freckle counter.

A First National Release

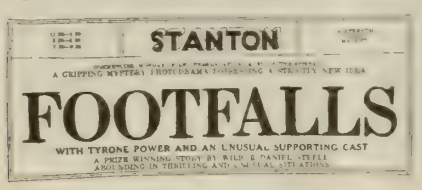
BABE RUTH IS NOT THE ONLY BALL AUTOGRAPHER

Wesley Barry knows a thing or two about that indoor sport, and when "Penrod" was played at the Montauk Theatre, Passaic, N. J., a sporting goods store gave an autographed baseball with each baseball suit purchased during the run of the play

Selling the Picture to the Public

Plain Cut Display Give Big Results

There is nothing in this display from the Stanton Theatre, Philadelphia, to rave about. It is simply a succession of straight type lines across three columns without even an attempt at display save for the major line. It has three overlong lines of eight point Roman capitals, and one of six point even harder to read. No typographical journal would ever pick that up as a model for other compositors, and yet it has a distinct selling value because it sells one thing and sells that to the limit of its power.



CRUDE BUT DECIDEDLY GOOD

In that slant it is a distinctly good advertisement, and it does better in the small space at command than would an effort to get contrast with the small display faces. It is only 35 lines across three; two small a space in which to strive for much effect. It makes the best use of the Fox title, and it sells that title to the limit of its capacity. Its success lies wholly in the use of a single display line so large that it dominates not only that but surrounding houses, for in the Stanley display it shades even the Stanley advertisement above it, though the Stanley has a larger and in some ways a more attractive display. The title lends itself to this form of display where a two- or three-word title would fail to give the same results, and the advertising man picked the one stunt that would give him the greatest value for his 105 lines. He could have dotted his space with footprints, as many perhaps would have done, and he would have lost the push of the one big line. He could have sketched in a scene, and have detracted from the title, but with the one line in five-line letters he makes a splash that he could not have gotten in double the space with other display lines pulling from the power of the title. He does use one display face just below, but it is not large enough to make trouble for the five-line letter, so it all rides on the title and sells that. The Stanley uses a common space for all the circuit houses, and it is no easy matter to get good displays for a dozen attractions every week, but here is one that is gained through using common sense and a knowledge of type value. It is exceptionally good work in spite of its lack of pretentiousness—or because of that.

—*P. T. A.*—

Poor Cut Material Is Worse Than Nothing

The Karlton, Philadelphia, does some very good work, but this is not an example of the best it can do. The panel announcement, with the dollar signs to give point to the line, is distinctly good, but it would have been much better had the artist let his stripes at the right run from top to bottom of the space. They would have been much better than this misfit cut. This cut is about everything a cut should not be. In the first place the pose suggests the lady out in Chicago who has been advertising the past fifteen or twenty years that she took off thirty-five pounds in thirty-five days or something like that. She still uses the same cut, the same as Lydia Pinkham, and this is almost the precise pose. In the second place it is too fine a screen and in the third it looks like a misfit with the jagged edge set into the white. Without a frame, the irregular edge would have been better in many ways than a straight edge cut, but in a frame the cut should fill the space or it will look out of the way. In this case the bands continued the length of

A POOR CUT

the space would have been attractive and elegant. The cut spoils it all. It deprives the space of a good effect and in addition creates a poor impression. Had the figure been routed out it might have gone over better, in spite of the poor pose, but handled as it is no cut would have been infinitely to be preferred. It is not necessary to use a cut and the Karlton does not always employ one. When a cut is used, it should embellish the space and not kill it down as this does. But try to vision that same space with the bands unbroken and you will see a very good effect and one that will sell the story better than an advertisement in which the announcement is stretched clear across the space. And make a resolution never to use a cut unless it will make a space *better*. Poor cuts waste thousands of dollars annually, but you cannot trace the loss from poor cuts, so the leakage continues.

You have seen this advertisement for

Picture Theatre Advertising

week after week. Just because it was at the bottom of the column, you perhaps have not read it. You'll read it here. That's what "preferred position" means.

Lots of other things are explained in this meaty book by the conductor of this department. Almost every page has a money-getting stunt and any one of these will be worth several times what the volume costs, and you get the other stunts free. It costs only two dollars the copy and may be ordered from the publishers of Moving Picture World. Get a copy today. Makes bad business good and good business better.

Too Much Hand Work Shows Usual Result

Because the artist was a willing worker, the space of the Colonial Theatre, Indianapolis, does not get over. He letters in five lines below the cut where there are room for a mortise that would have put the type message over forcefully. The hand lettering is poor because it lacks clearness. It is probably what

DORIS MAY
in
"EDEN AND RETURN"
A rollicking, uproarious farce full to the brim with sheer fun, joyous nonsense and real romance.
Consternation, indignation and confusion gallop madly through five riotous reels.
American Harmonists
Liberty Sextette
COLONIAL

ANOTHER HAND LETTERED FLOP

an artist would call "pretty" but it cannot be clearly read, and much of the message is lost. For all practical selling purposes, as much could have been done through setting the signature just below the cut with a saving of almost seventy-five lines, since this is a three column space. The title in reverse works well because this is clear and large, and easily read, but the selling talk is simply thrown away. It would have been better to have left this blank. Then it would at least have attracted some attention where lettering in deprives the space of that effect. And the artist pin stripes the lettering of the signature, still further weakening the display. This could have been made a very serviceable space, but it is not of much use as it stands. It will not sell to many who are not confirmed playgoers and followers of Miss May.

—*P. T. A.*—

Circle, Indianapolis, Offers a Radio Appeal

This display from the Circle Theatre, Indianapolis, is interesting in that it offers the first example of a hook-in to the present radio craze. The last line of the space announces "Circle radio entertainments nightly" and is the first picture recognition of the craze. Apart from this it is one of the best layouts for "The Silent Call" we have seen. It plays up the dog, but it gives a design to suggest that the play is something more than a clever dog. This has been the mistake many copy writers and designers have made. They have played up the dog so heavily that persons have supposed the dog was all there was to the show. This sketch puts over the idea that there is a play as well as a dog, and the copy suggests an interesting play with the analysis of the three factors of the girl, the dog and the man. The dog's head is a fine bit of drawing, much better than the work done on the humans, and the general effect of the display is well above the Circle average—and this is never low. The play is sold so hard that the minor attractions are compressed into the small type at the bot-

Selling the Picture to the Public

tom and only Lloyd Hamilton in "The Rain Maker" gets better than six-point mention, but the six-point is so handled as to give a larger effect than ten-point would yield with some treatments. It's another example of the place-

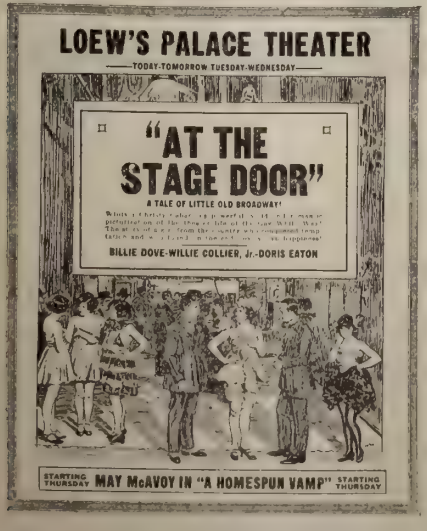
A CIRCLE SUCCESS

ment of type. It demonstrates it is not size which counts as much as handling. In the cut the six-point does not show, but in the four-column display it gives all the necessary publicity to the program because it is not required to fight anything else in the vicinity.

—*P. T. A.*—

Too Much Detail Is Rough on a Drawing

In this space for "At the Stage Door" the artist of Loew's Palace Theatre, Washington, is evidently after a repetition of his successful sketch on "Just Around the Corner," but he overplays. In the former drawing the force of the sketch came largely from the simplicity


LOEW'S PALACE THEATER
TODAY-TOMORROW-TUESDAY-WEDNESDAY
"AT THE STAGE DOOR"
A TALE OF LITTLE OLD BROADWAY
BILLIE DOVE-WILLIE COLLIER, Jr.-DORIS EATON
STARTING THURSDAY MAY McAVOY IN "A HOMESPUN VAMP" STARTING THURSDAY

A CASE OF TOO MUCH DETAIL

of line. Here he has put in so much detail that he robs the figures of their prominence. There is so much background that the figures do not stand out and the effect aimed at is lost. Moreover, this is not at the stage door, but through it, and it does not run characteristic of the title, though it may be true to play. Sketches such as that used for "Just Around the Corner" do not come when they are called, but they at least have the advantage of setting a standard which will keep the artist reaching for better work, and while he may not rise to the height, he will do better work than if he did not try. This would be a good design were it not in competition with better work, and the two taken in conjunction may point out to him the great truth that force does not arise from a multitude of details, but from a few figures thrown into strong relief. If you will turn back to the former reproduction you can see better how adding more background has killed out the figures in the foreground. Probably this looked much better on white bristol with blossy black lines, but on slightly yellowed print paper with the blacks faded down it does not come up as well. There should have been more white to give contrast.

—*P. T. A.*—

Barry in Person Has Drag With the Kiddies

Here is a personal appearance advertisement for Wesley Barry, who is cleaning things up in the Middle West with "Penrod." This is from the State Theatre, Cleveland, and is a very well laid advertisement for a program which includes a Chaplin reissue as an added attraction, with the philosophical suggestion that while the patrons wait for "Pay Day" they enjoy again the old laughs in "A Dog's Life." This is a new idea for the Chaplin reissues as it hooks the comedian to his impending comedy while making use of the older material. The cut work here is of too fine a screen to bring the best results, but the like-

A PERSONAL APPEARANCE AD

nesses are unmistakable, and that is the chief point.

—*P. T. A.*—

Booked Next Spring on Fashion Showing

John B. Carroll, of the Imperial Theatre, Asheville, N. C., is going to have a fashion show next Spring. That's because he had one this year and the department store he worked with asked for a repeat next year. That's booking pretty well ahead.

It was worked on "Her Husband's Trade Mark," and in addition to the fashion show Mr. Carroll obtained a double truck on trade marked goods, which worked nicely with this title. This is a new idea in hook-ups, and a decidedly good one.

In addition to the double truck, the department store gave all sorts of mention to the fashion show and drove the patrons in.

—*P. T. A.*—

Simple Designing Helps a Display

This three nines, sent in by First National, did not carry the location of the particular Rivoli making this display, but we are using it because it offers such a nice study in proportion. In this it stands out from a generality of advertising displays and serves as a model

RIVOLI
CITY HALL PLAZA
Continuous—12 Noon to 11.30 P. M.
"The Song Of Life"
—With—
Caston Class, Grace Darmond,
Georgia Woodthorpe
And the Screen's Wonder Child
Little Dick Headrick
—pleading—pleading
—for her son's happiness.
—for her son's wife's happiness
—for her own happiness.
—pleading that it wouldn't be a duplication of the mistake that she made twenty-five years before.
—Mary Tilden, old and gray, broken and tired of it all—but with renewed hope after having found her son
Comedy Attraction
LARRY SEMON
in
"THE SHOW"
and the Rivoli Symphony Orchestra

A SIGHTLY ANNOUNCEMENT

to others. They had an excellent line cut to start with, one not likely to mud under adverse conditions and which came up nicely with good press work. The border is simple and elegant, as isolating as a solid pica border and yet not ugly and depressing. The message is all put over in the top third of the space and the selling talk links to the cut. In between the players are announced and below the comedy is named. It is orderly, but it is more than that. It is exquisitely simple and appealing. One look at the advertisement sells you on the idea that it must be a good play or the manager would not have taken such pains with it. You start to read the story already, more than half sold on the idea that you want to see the production. Nothing in the copy will upset that decision, for it is all clean and simple, yet forceful. They do not even tell you it is a great play, let alone "greatest." They tell you the story and let you form your own judgment, but the story, plus the cut, spells superlatives and lets you pronounce the word yourself. It is far better to suggest a great play than to merely say that it is, and this advertisement, through its layout and text, does more to create an impression than would the most glowing adjectives to be found in the press agent's vocabulary.

—*P. T. A.*—

Reverse Losenge Is An Attention Getter

Here is a good display from Boston on Monte Cristo, which is being given a run at the Tremont Temple, though it has not been re-

Selling the Picture to the Public

leased as yet even to New York, where Fox will probably give it a run later on. The layout is very good, and here the reverse panel is not objectionable, since it is well inclosed in the space, and the lettering is so large that it cannot be obscured through poor printing. The cut it not so well done, but it helps the display, more as a silhouette than as a picture, though

THE BOSTON MONTE CRISTO

it looks a little like Farnum through the fog of ink which is over the surface. The small panels carry the concensus of press opinion, for Boston gives more heed to the opinions of the newspapers than do other sections of the country. It is a three times eighty, rather a large space where there are many papers to be used, but the picture is being offered as a production, with only two shows a day, and they are putting it over in big-time style. It is easily the best looking display on the page on which it appears.

—*P. T. A.*—

Two Shea Singles Work Two Devices

Of these two Shea singles on Jackie Coogan, one seems to work the picture angle and the other the text. That on the left is a text appeal with a small cut to get the attention. In the other the figure of Jackie is what chiefly sells, while the text merely gives the informa-

TWO SHEA SINGLES

tion desired by the reader whose interest has been engaged by the picture of the little boy leaning against the ash can. Both approaches are good, but sometimes type will sell better than picture and sometimes the reverse holds good. In this particular instance we think that the type will sell to the Coogan fans, while the picture will win others, so Mr. Franklin cleans up on both classes with a change in appeal. The picture of Jackie leaning against the ash can is perhaps the best seller of the series and the Shea artist has made an excellent reproduction of the pose and has been unusually happy in his likeness. You would know it to be Jackie without the caption. As the face is only a quarter of an inch across, it is some accomplishment to get a good likeness in such small dimension.

—*P. T. A.*—

Black Background Is Handicap to Ads.

The Grauman advertisement for the third week of "Fool's Paradise" is hurt by a black background. The sketch is spirited and would be attractive could it be seen, but you get barely a suggestion of the outlines through the mass of black background. Against a white

GRAUMAN'S RIALTO
CECIL B. DE MILLE'S
"Fool's Paradise!"
To Los Angeles— Does that suggest "Fool's Paradise" to you?
Now Playing
It's a Paramount Picture

AN OBSCURED DESIGN

ground this would have sold much better to the man who needed most to be sold. As it stands it will serve chiefly to tell the man who wants to see the picture that it is being held over for a third week. These Grauman ads are singularly in and out. Some weeks they are capital and at other times they are the reverse of good. There is no consistent form. There seems to be something wrong somewhere. Apparently Grauman has both artist and copy writer, but the stuff does not get over as it should, and good advertisements seem largely to be the result of accident. We know of no other large house running on such a hit-or-miss system.

—*P. T. A.*—

"Fool's Paradise" Shown in Five Nixon Houses

This Philadelphia space covers "Fool's Paradise" in five of the Nixon houses, the central space working for all of the houses shown in the surrounding ovals. This makes for a bet-

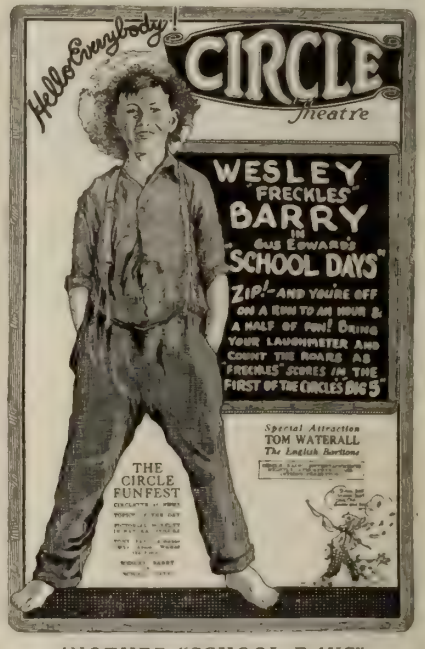
A TEN HOUSE AD

ter cleanup than if one print had been swung around the circuit, since the simultaneous release suggests the big play that patrons cannot wait for. A one hundred lines across three are not only made to carry the five places playing the Paramount, but carry five other Nixon houses, which gives a big display at a cost of thirty lines each. The arrangement is odd with its repetition of the house names, which can be read in a line top, bottom or down the sides.

—*P. T. A.*—

Cartoon and Slate in a Barry Combination

The Circle Theatre, Indianapolis, combines the slate and the cartoon in a single space for Wesley Barry in "School Days," using slate for the announcement and the cartoon idea for an attractor. A slate effect is also used for the border to the entire advertisement. The face is too heavily shaded to show off the freckles, and we think that a lighter treatment would have brought better results. The combination of freckles and cross hatching gives too much color. The drawing in general is good, and forms a capital attractor. This is


Hello Everybody!
CIRCLE
Theatre
WESLEY "FRECKLES" BARRY
IN GUS EDWARD'S "SCHOOL DAYS"
ZIP!—AND YOU'RE OFF ON A RUN TO AN HOUR & A HALF OF FUN! BRING YOUR LAUGHMETER AND COUNT THE ROARS AS "FRECKLES" SCORES IN THE FIRST OF THE CIRCLE'S BIG 5
Special Attraction
TOM WATERALL
The English Baritone
THE CIRCLE FUNFEST

ANOTHER "SCHOOL DAYS"

an adaptation of the press book advertising, but offering angles of its own which will interest those who are about to play the Warner Brothers attraction.

—*P. T. A.*—

Jazzed Oldest Town With New Exploits

St. Augustine is said to be the oldest town in the United States, for old Ponce de Leon opened it as a health resort while Massachusetts was still in undisputed possession of the Indians.

W. R. Ferguson, the Goldwyn exploitation man, figured that it was not so old that it could not be given a little jazz, and when he started in to exploit "Theodora" at the Jefferson Theatre, he and Manager Verve Johnson tore things loose.

They put up a fifty-foot banner covered with lions and actors and things, and then backed this with a lot of lithographs around town. Then he started on newspaper work and made a hit with the old transparent advertisement, which is always a winner where space rates are small.

Chicago and the Middle West

By MARGUERITE KEMP

A resolution requiring all producers and exhibitors to classify their pictures as "adult" or "family" productions was passed at a recent convention of the Parent-Teacher Associations of Illinois. This does not mean that former pink-ticket pictures may be classed as "adult," but it refers to pictures which may be seen by the adult but are not suitable for children, according to Mrs. Charles B. Merriam, chairman of the Better Films Committee.

The committee has been working for three years for Mrs. Merriam's original idea of classifying pictures, and was surprised to find London had adopted the system recently. A bulletin is sent out weekly by the League of Women Voters, the Parent-Teacher Association and the Women's City Club, classifying the current pictures shown in the Chicago theatres. The pictures judged unfit for any audience are not mentioned in the list. These classifications are mailed to approximately 10,000 people all over the state.

A resolution indorsing a department of visual education for the University of Illinois was also adopted. The organization is working for the establishment of theatres under community supervision. When a town has a picture house they try to purchase it from the manager and give him a salary for showing the pictures approved by the organization. Another ideal for which they are striving is the incorporation of a course in scenario writing in the curriculum of the public schools on the theory that the child who has been taught to write good scenarios will take pride in criticizing the poor ones he sees at picture houses.

An amendment submitted by Alderman Robert R. Jackson, one of the colored aldermen from the Second Ward, as part of the censorship ordinance now undergoing revision, would make the "eliminations" more numerous in future pictures. This amendment would do away with any reflection upon races as well as religion. Such words as "kike," "dago," "nigger," "Turk," "coon," "mick" and "darkey" would be taboo in all picture titles, subtitles and descriptive matter thrown on the screen. The amendment prohibits the use of other "terms, titles, or phrases" which "reflect opprobrium or ridicule on a race, nation, religious sect, denomination, or constituted authority of the law." It also prohibits pictures which "hold up to scorn or ridicule any nation or the people thereof."

* * *

"A neighborhood picture theatre need not have any 'bad nights' if the exhibitor gives the people what they want," is the basis on which George E. Braddock is running the Argmore Theatre, a 600-seat house in the heart of Chicago's North Side, within four blocks of the magnificent Riviera and the Pantheon theatres, as well as six or eight smaller ones.

But the Argmore has no bad nights. Every night is a feature night—two weeks or a month, perhaps after the play has been featured in the downtown houses, but there always those who missed it then and are eager to see it at the neighborhood house. Thursday night is "Double Feature Night" and at that time the "program stuff" is used, a re-issue starring Norma Talmadge and a feature full of fights, with Franklyn Farnum in the stellar role, being the bill for last Thursday night.

A neat little program with a short synopsis of the story of each play for the current week and a snappy little half column cut showing a scene, is distributed at each performance. Good music, without any vaudeville frills or prologues, is the sole accompaniment of the feature. Mr. Braddock is a capable manager, who knows the value of the friendly greeting and the good memory of faces and names in a neighborhood theatre, as well as an insight into "what the people want."

Jackie Coogan in "Trouble" Is Expected to Be Released Soon

"Trouble," the latest Jackie Coogan special feature is completed and ready for immediate release. It is the plan of Sol Leser and those with whom he is associated, to distribute the picture as soon as possible and thus avoid as much hot weather as early releasing will permit.

While no definite distribution organization has been announced, it is believed the new Coogan vehicle will sail through Associated First National Pictures, Inc., channels.

The contract that Mr. Coogan and Lesser entered into specifies for five five-reel feature productions. Two more features are therefore expected from the Coogan organization under the terms of this agreement. Work on the fourth is now going ahead at top speed. This production is a screen version of Charles Dickens' "Oliver Twist" with an all-star cast surrounding the starlet, and Frank Lloyd in charge of the direction.

Pathe Adds "Ruler of Road" to Its Week of May 14 Releases

Announcement comes from the Pathe Exchange, Inc., that the strong array of short subject features and the one serial episode scheduled for release the week of May 14 will be fortified by the next Pathe Playlet, "Ruler of the Road," staring Frank Keenan.

"Under the Avalanche" is the sixth episode of "Go-Get-'Em Hutch," the new Pathe serial produced by George B. Seitz, starring Charles Hutchison. "Swing Your Partner" is the title of the current re-issued one-reel comedy starring Harold Lloyd. "The Model Dairy" is the latest animated cartoon of the series of "Æsop's Film Fables," produced by Fables Pictures, Inc. "Light Showers" is the title of the forthcoming Hal Roach comedy, featuring "Snub" Pollard. "Snub" is assisted in the offering by Marie Mosquini.

Pathe Review No. 155 presents a number of interesting and entertaining subjects, it is stated. Pathe News Nos. 40 and 41 presents the latest events of importance photographed throughout the world by the staff of Pathe cameramen. Topics of the Day No. 20, supplies the screen with current bits of wit and humor culled from the presses of the world.

Two Productions Are Scheduled for Paramount Release May 7

Scheduled for release by Paramount on May 7 are Gloria Swanson in "Beyond the Rocks," with Rodolph Valentino, a Sam Wood production, and the UFA production, "The Wife Trap," directed by J. May.

Elinor Glyn, famous author of "Three Weeks" and "The Great Moment," wrote "Beyond the Rocks" and Jack Cunningham adapted it for the screen. The picture is said to be a veritable Cook's tour of some of the most interesting places in Europe. Rodolph Valentino has the leading role opposite Miss Swanson.

"The Wife Trap," which was directed by J. May for UFA, is described as a tense domestic drama, presenting several situations which might be reflected at almost any time, in any family. Mia May plays the leading role, with Alfred Gerasch, Albert Steinruck and Paul Bildt, all noted European artists, prominent in the supporting cast.

Rex Ingram Will Make Six Big Films in Two Years for Metro

Rex Ingram has signed a contract to remain with Metro Pictures Corporation for two years, during which he will produce six big pictures. First of these will be a screen version of Victor Hugo's "The Toilers of the Sea."

This announcement, coming this week from the home offices of the company, in New York, sets at rest the numerous rumors of other affiliations of the director of "The Four Horsemen of the Apocalypse," "The Conquering Power," "Turn to the Right" and "The Prisoner of Zenda."

At present Mr. Ingram is beginning the making of a new picture, written by himself and entitled "Black Orchids." Production of this probably will extend up to the time of the release of "The Prisoner of Zenda," a motion picture founded on Edward Rose's dramatization of Anthony Hope's novel, in the autumn. "Toilers of the Sea" will be begun after the completion of "Black Orchids."

Pathe to Release New Issue of "Screen Snapshots" on June 4

Pathe announces that a million-dollar galaxy of stars and screen celebrities will be seen in the first issue of "Screen Snapshots,' the one-reel novelty of intimate pictures of screen personalities produced by Jack Cohn and Lewis Lewyn. The first issue of the series has been scheduled for release June 4, with issues following to be released every two weeks

The stars included in "Screen Snapshots" are Douglas Fairbanks, Constance Talmadge, Alma Rubens, Charlie Chaplin, Wallace Reid, Cecil De Mille, Lila Lee, Coleen Moore, Tom Forman, Adele Ritchie and others.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Write us that you'd like a free supply of report cards.

Associated Exhibitors

HANDLE WITH CARE. Grace Darmond. A picture that pleased, good business. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

First National

THE DEVIL'S GARDEN. Absolutely the poorest thing I have ever shown. This man locking himself and a girl in a room together don't go far. Walked out on this awful thing. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

HABIT. The only dream picture that my patrons didn't say, "Oh—." It MUST have pleased. Patronage; small town. Attendance; good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

THE KID. Supreme entertainment. Chaplin at his best and little Jackie Coogan lends a wonderful touch. Book and bost it. Rain hurt business. Advertising; extra large, billboards and newspapers. Patronage; high class. Attendance; only fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

LEOPARD WOMAN. Take warning, brother exhibitors, and lay off of this one. Pure bunk for me, no plot, no story, the worst we have had in months. Advertising; one six sheet, one three sheet, six one sheets, newspaper, slide. Patronage; mixed. Attendance; poor. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

THE LOTUS EATER. A good picture, but far from being a special. Pleased about 90 per cent. John Barrymore and a splendid cast help put it over. Advertising; usual allotment of posters, slides and programs. Patronage; general. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THE LOTUS EATER. A fair box office attraction, nothing big. Advertising; newspapers, special paper. Patronage; general. Attendance; fair. S. N. Chambers, Palace Theater, Wichita, Kansas.

MAN-WOMAN-MARRIAGE. This is a wonderful picture. Pleased everyone. Beautiful photography, the scenes were beautiful. Advertising; papers, slides, photos. Patronage; mixed. Attendance; fair. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

NOBODY. Pleased those who saw it, but few came. No drawing power. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE OATH. Good production, but could have been sifted down to seven reels nicely; drawn out. Pleased 90 per cent. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

ONE ARABIAN NIGHT. No good for me. A few of the patrons walked out before it was finished, the others remained to see the comedy. Advertising; posters and photos. Patronage; general. Attendance, fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

SCRAMBLED WIVES. Good picture, patrons well pleased. Advertising; regular. Patronage; small town. Attendance; good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

APPRECIATION

The first thing I look for in Moving Picture World is the Reports from Exhibitors. I find that I can book my pictures and do better with them when I consult this paper. A tip from an exhibitor is worth a great deal. H. R. Walker, Classic Theatre, Dartmouth, N. S., Canada.

THE SCOFFER. Good. Advertising; threes, ones, photos. Patronage; mixed. Attendance; poor. Henry R. Fitton, Liberty Theatre, Piney Fork, Ohio.

THE SIGN ON THE DOOR. Fine entertainment, good story, holds interest of audience to the end. Norma does some good work in this picture. Advertising; usual. Patronage; small town. Attendance; fair. E. E. Corr, Princess Theatre, Thompson, Iowa.

STRANGER THAN FICTION. Might class this one as good, but no more. Too mixed up to be really appreciated. "Freckles" helps put it over. Aeroplane work not up to advertised standard. Advertising; lobby and newspapers. Patronage; high class. Attendance; fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

THOUSAND TO ONE. Bosworth no drawing power here. Fairly good picture. Advertising; usual. Patronage; mixed. Attendance; fairly good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

TRUTH ABOUT HUSBANDS. Fine cast and good acting. Rather suggestive story that may leave a bad taste with some of your patrons. Patronage; small town. Attendance; poor. E. E. Corr, Princess Theatre, Thompson, Iowa.

Fox

BEYOND PRICE. Poorest Pearl White picture we have had yet. Advertising; usual. Patronage; mixed. Attendance; poor. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

BIG PUNCH. Fairly good picture, Jones will be O.K. if they give him the stories. Keep him in westerns. Advertising; usual. Patronage; mixed. Attendance; good. Stanley H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

GLEAM O' DAWN. This picture features John Gilbert, new Fox star, who satisfies everybody with his thrilling role. The picture on the whole, however, is only an average program offering. Advertising; two one sheets and programs. Patronage; general. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

ROAD DEMON. Somewhat late in running this one, but sure glad I did. It's some picture, lots of god comedy in it and speed. If you are using Tom Mix, don't lose out on this one. Wm. Thacher, Royal Theatre, Salina, Kansas.

THE SCUTTLERS. Audience well pleased and that's what counts. Photography fair. Comments plenty. Advertising; photos, newspaper, one sheets. Patronage; small town. Attendance; fair (rain). M. D. Robertson, American Legion Theatre, Washta, Iowa.

SKY HIGH. Not as good a Mix vehicle as some former productions. Scenically beautiful, which fact alone places it above the ordinary. Advertising; lobby and newspapers. Patronage; high class. Attendance; fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

THUNDERCLAP. Very good. Advertising; posters, newspaper. Patronage; country town. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Goldwyn

COME ON OVER. A crackerjack for Irish neighborhoods, though it ought to please all nationalities. Full of Irish wit and humor. Advertising; lobby display and mailing list. Patronage; neighborhood. Attendance; good. C. H. Ryan, Garfield Theatre, Chicago, Illinois.

THE GIRL WITH THE JAZZ HEART. Short but entertaining. Shimmy scene sure got the laughs, as it was colored well. Advertising; billboard. Patronage; small town. Attendance; fair. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

Straight from the Shoulder Reports

GLORIOUS FOOL. Excellent in every particular. Photography and story extra fine. Advertising; usual advertising. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

A POOR RELATION. Will Rogers in a picture that fits him better than his cowboy roles. Well balanced cast and a story well done. It drew business and seemed to give universal satisfaction. Patronage; general. Attendance; good. Ben. Morris, Olympic Theatre, Bellaire, Ohio.

THEODORA. A good big picture, but no good for a money-getter. Very poor business. Advertising; billboard, newspaper, programs and handbills. Patronage; mixed. Attendance; poor. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

Wid Gunning, Inc.

OLD OAKEN BUCKET. A "Volstead" five reel scenic. Nothing to find fault with, but my patrons pronounced it "intensely harmless," but then it's rather difficult to write big drama around a bucket, especially when the bucket contains nothing but aqua pura. Patronage; health-seekers and tourists. Attendance; poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHITE HANDS. With the exception of two misframes, print in excellent condition. Played to regular attendance. Picture pleased. Advertising; three sheets, three one sheets, used advance slides to good advantage. Patronage; regular. Attendance; good. V. Votolats, Myrtle Hall Theatre, Thornton, Rhode Island.

Hodkinson

DOWN HOME. This is a good one and should please the men anyway. The ladies don't like the fighting scenes. Title drew well and pleased about 70 per cent. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

FRENCH HEELS. Very good picture, pleased all. Advertising; newspapers, lobby. Attendance; good. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

Metro

CAMILLE. Put this over in good style by following "The Sheik," and featuring Valentino in it. It is an artistic, high class production. Nazimova is very good, though at times greatly exaggerated. Advertising; papers, billboards. Attendance; good. Ben. L. Morris, Temple Theatre, Bellaire, Ohio.

FOUR HORSEMEN. A good one. Showed to packed house. The exchange got the profit. Advertising; six sheets, banners, photos. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Paramount

BEAUTY'S WORTH. A pleasant surprise, but a little long. Story pleasing. Star's acting fine. Advertising; regular amount Patronage; medium. Attendance; good. L R. Baihydt, Quincy Theatre, Quincy, Massachusetts.

BURGLAR PROOF. Just one of Bryant Washburn's similar pictures. Didn't take here. Advertising; photos and ones. Patronage; general. Attendance; fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

THE CALL OF THE NORTH. Good. Advertising; billboard, two papers. Patronage; mixed. Attendance; fair. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

DON'T TELL EVERYTHING. Usual high class artistic and exclusive work, typical of Swanson, Reid and Dexter. Story ordinary but cast and direction and artistic lighting, costuming, etc., puts it over. Advertising; big. Patronage; small town. Attendance; poor. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

FOOL'S PARADISE. Mighty good entertainment and a good box-office draw. Dalton's work in this some of the finest she ever did. Support great. Advertising; newspapers, billboards, lobby and V. P.'s. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

THE GILDED LILY. Mae Murray's best since "On With the Dance." Advertising; newspaper and heralds. Patronage; small town. Attendance; fair. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

GRIM GAME. Very good, exciting story, will take where westerns will. Advertising; regular. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

HELL DIGGERS. A rugged picture which pleased, with a popular star. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

HUMORESQUE. Special cast, old but a very good box-office attraction. The picture itself is splendid and by many thought to be superior to "Over the Hill." William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

INSIDE THE CUP. One of the finest made. Pleased 100 per cent, even the "blood and thunder" type praised it. Boost it big and you will cash in. Advertising; posters, photos, slides and newspaper. Patronage; small town. Attendance; good. A. La Valla Community Theatre, Bethel, Connecticut.

LADY ROSE'S DAUGHTER. I don't see why anyone could pay money to see this. Not many did, nothing to it for me. Patronage; family. Attendance; poor. R. J. Relf, Star Theatre, Decorah, Iowa.

THE LAST PAYMENT. Very well acted feature, but like all pictures of this kind we wonder how they get by the censors. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

THE LITTLE MINISTER. Excellent, finely screened. Betty Compson was great. All played their part and pleased 100 per cent. More comments on this picture than any we have had. Advertising; one sheets, newspaper, photographs. Patronage; small town. Attendance; good. M. D. Robertson, American Legion Theatre, Washta, Iowa.

MISS LULU BETT. Poor picture for drawing possibilities, stars good, sure fell flat after two showings. Advertising; two newspapers, two twenty-four sheets, twelve one sheets. Patronage; best. Attendance; poor. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

O'MALLEY OF THE MOUNTED. A good Hart picture of the Mounted Police. If your patrons like Hart it will satisfy. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

O'MALLEY OF THE MOUNTED. Very good Hart picture. Film in fair condition. Advertising; bills, photos, slide and sheets. Patronage; town. Attendance; good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

ONE GLORIOUS DAY. A very wonderful thing, but over the audience's heads. They failed to grasp it. Advertising; regular. Patronage; medium. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

ONE GLORIOUS DAY. Very good picture and Will Rogers very good. Little slow in getting started. Advertising; two newspapers, two 24 sheets, ten one sheets. Patronage; best. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

SATURDAY NIGHT. A very pretty picture and well liked by the majority; not as big as people expected. Advertising; big advertising. Patronage; top class. Attendance; fair. W. R. Fairman, Queen Theatre, Bryan, Texas.

SATURDAY NIGHT. Very ordinary program picture worth one-fourth of what the producer forces exhibitor to pay. It is time program pictures were stopped being sold as specials. Advertising; billboards, mailing list. Patronage; better class. Attendance; poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

THE SHEIK. Go after it big and you can clean up with it. One of the kind the patrons tell one another about. Advertising; half sheet cards, billboards, mailing list, teaser news ads, window displays, heavy newspaper advertising. Patronage; mixed. Attendance; exceptional. C. D. MacGregor, Princess Theatre, Chatham, Ontario, Canada.

THE SLEEP WALKER. Very good picture, pleased everybody, business A1. Advertising; sixes and threes. Patronage; family. Attendance; very good. J. Hoeffler, Orpheum Theatre, Quincy, Illinois.

THREE LIVE GHOSTS. A very clever picture, well acted. Pleased 100 per cent. Advertising; lobby, billboards, newspaper, hand bills. Patronage; mixed. Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

TILLIE. The best little picture we have shown in a long time. Depends on the human interest and acting to get it over instead of clothes and settings, and our patrons enjoyed the change. Advertising; ones, set photos and post cards. Patronage; small town. Attendance; fine. K. Richardson, Star Theatre, Seneca, South Carolina.

WHITE OAK. Good, plenty of "stand back or I fire" stuff in this, but the gallery boys want that here and the picture pleased down stairs also. Advertising; ones and threes. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

R-C

BLACK ROSES. Sessue Hayakawa. Excellent. A fine picture which pleased a large patronage. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

FOOLISH AGE. This is a hard one to classify. Patrons laughed at it and then said it was "foolish." Inasmuch as it had sufficient comedy to provoke laughter, I am going to give the picture the benefit of the doubt and say that where comedies are liked this will please. Advertising; usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Selznick

CHIVALROUS CHARLEY. The best Eugene O'Brien picture I ever ran, lots of pep and action. Patrons well pleased. Advertising; photos and one sheets. Patronage; general. Attendance; fair, weather unfavorable for people to attend a show. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Straight from the Shoulder Reports

CLAY DOLLARS. Fair rural comedy which failed to please O'Brien's friends, as they expect him in better class stuff. Advertising; usual. Patronage; high class. Attendance; poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THE ISLE OF CONQUEST. A very good picture which pleased a very good audience. Patronage; general. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

WONDERFUL CHANCE. Film was so rotten everyone lost interest in the picture. Eugene O'Brien is a dead one for me here lately. Advertising; photos and one sheets. Patronage; general. Attendance; fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

United Artists

DREAM STREET. Not up to the Griffith standard. Lacks box office value. Character acting fine. Advertising; usual, had local club selling tickets. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Universal

ACTION. A fairly entertaining western picture. Advertising; regular. Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

ALL DOLLED UP. Although critics said "good," I thought it just fair. Patrons did not like this and said so. Advertising; ones and photos. Patronage; small town. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

THE BEAR CAT. Not as good as some of Hoot Gibson's others, but he packs 'em in for me regardless. Every one reported a fair one for Hoot. Advertising; photos and ones. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

CONFLICT. A splendid production with several exciting thrills. Miss Dean is at her best in this production. Advertising; post cards, sixes, threes, ones, photos. Attendance; fair. Patronage; neighborhood. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

DON'T GET PERSONAL. Darn good picture, best Prevost yet. Patronage; small town. Attendance; fair. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

FREEZE OUT. Advertising; three sheets, one sheet, photos. Patronage; small town. Attendance; good. Henry R. Fitton, Liberty Theatre, Piney Fork, Ohio.

THE ROWDY. Not so good. I have used better pictures of this star. Advertising; regular. Patronage; small town. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

THE SCRAPPER. A good one, though too much of an Irish picture for this town. In general all patrons pleased. Advertising; dodgers, photos and ones. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

THUNDER ISLAND. Good program picture, lots of action on boat, water scenes fine. Believe fight in last reel was too long for average audience. Advertising; one sheets, photos. Patronage; small town. Attendance; good. E. E. Corr, Princess Theatre, Thompson, Iowa.

UNDER CRIMSON SKIES. This is a good picture and it took well here but should not be classed as a special. Advertising; newspaper ad, photos, heralds. Patronage; small town. Attendance; poor first night, good second night. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

Vitagraph

THE HEART OF MARYLAND. Seven reels, best Civil War picture we have seen, well acted, print in good condition. A good clean picture. Advertising; heralds, lobby display, newspaper. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

THE LITTLE MINISTER. One of the most pleasing pictures shown at my place in many months. Alice Calhoun is wonderful in this one. More favorable comments on this picture than any I have ever shown. Not a big picture, but one that will please. Advertising; six, three, ones and lobby. Patronage; best. Attendance; best in months. M. J. Bradley, Airdome Theatre, Thornton, Arkansas.

SON OF WALLINGFORD. An all-round big picture, good and pleased everybody. Awfully hard to get them in now. Advertising; well. Patronage; mixed. Attendance; poor. W. R. Fairman, Queen Theatre, Bryan, Texas.

SON OF WALLINGFORD. We call this a mighty good clean entertainment. No boosts for it nor knocks against it, but after eight years in the business feel safe in saying it is above the average. Advertising; photos, slides, throwaways, one sheets, three sheets and two newspapers. Patronage; family. Attendance; fair. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

SPORTING DUCHESS. This was a real good picture, drew pretty good for Wednesday night and pleased 100 per cent. Advertising; lobby, cards, paper, slide. Patronage; high class. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

Comedies

CHARMED LIFE (Vitagraph). Not up to the standard. He has made much better ones than this, but at that it's good. Wm. Thacher, Royal Theatre, Salina, Kansas.

HOLY SMOKE (Educational). Exhibitors and reviewers said this was the goods, so I boosted it big. Drew as well as the feature and it's a comedy equal to the best. Advertising; posters, newspaper. Patronage; small town. Attendance; good. A. La Valla, Community Theatre, Bethel, Connecticut.

IDLE CLASS (First National). As good as any Chaplin; we have run them all. We don't fancy a star playing a dual role, yet this played by Chaplin is exceptionally good; but don't do it again. Patronage; regular. Attendance; good. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

A SAILOR MADE MAN (Associated Exhibitors). Lloyd always pleases. Advertising; newspaper. Patronage; small town. Attendance; good. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

LLOYD COMEDIES (Associated Exhibitors). I DO, AMONG THOSE PRESENT, NOW OR NEVER. Lloyd is fine in all of these subjects. Paid more for these comedies than any I have used lately, but they're worth it. The re-issued one reelers are no good compared to these. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

Serials

DO OR DIE (Universal). The young people are not very enthusiastic over this one. They seem to be tiring of Polo. He used to go great here. "Broken Coin" gave him the start. Advertising; ordinary. Patronage; regular. Attendance; fair. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

WINNERS OF THE WEST (Universal). On the fourteenth episode. Holding up very good. Some of my people say it's drawn out too much and don't like eighteen episodes. They say it's too long. Wm. Thacher, Royal Theatre, Salina, Kansas.

Short Subjects

PHANTOM TERROR (Universal). Boost this subject to the limit. Will appeal to the kiddies, also the grownups; great paper. Advertising; six, three, one, slide. Patronage; mixed. Attendance; good. Stephen Brenner, Eagle Theatre, Baltimore, Maryland.

State Rights

CARDIGAN (American Releasing). If it's history you want, here it is, great bet for New England; story well told. Appeal to schools. Patronage; many children. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

RANGE LAND (William Steiner). As good as any western I have ever seen, good photography and all that goes to make a good picture. Advertising; six, three, one, slide. Patronage; mixed. Attendance; good. Stephen Brenner, Eagle Theatre, Baltimore, Maryland.

SCHOOL DAYS (Warner Brothers). A very clever picture. Wesley Barry is fine and pleased 100 per cent. Advertising; special lobby, newspaper, billboards, handbills. Patronage; mixed. Attendance; good. G. E. Shilkett, St. Denis Theatre, Saulpa, Oklahoma.

SPREADING EVIL (Richards & Flynn). Not a pleasing picture to my audience. Print in bad condition. Why do they send out such film? Advertising; newspaper, heralds, photos, big paper. Patronage; better class. Attendance; fair. J. I. Wright, Rex Theatre, Bevier, Missouri.

TEN NIGHTS IN A BAR ROOM (Arrow). Patrons liked it. Advertising; more than usual. Patronage; small town. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Your Report In This Department Shows Your Desire
To Help Your Fellow Exhibitors
ASK FOR CARDS

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

The Crimson Challenge

(*Dorothy Dalton—Paramount—4,942 feet*)

M. P. W.—What transpires under the somewhat lurid title is a consistently maintained sequence of melodramatic, exciting events, made more thrilling by the simple expedient of setting the action at a fast tempo.

N.—It will surprise a lot of people to see Dorothy Dalton playing the Bill Hart, Tom Mix type of role.

T. R.—Offers bully good entertainment.

E. H.—An old school western with a kick in it.

F. D.—Dorothy Dalton does fine work as cowgirl in latest film. . . . Should go very well wherever they like Westerns.

The Infidel

(*Katherine MacDonald—First National—5,377 feet*)

M. P. W.—Out-of-the-ordinary type of photoplay. The story is different from the usual run of photoplays and provides the star with an unusual role.

E. H.—Not the strongest of Miss MacDonald's recent vehicles.

T. R.—The story contains plenty of action and should satisfy any audience whose tendencies lean toward adventure.

F. D.—Better see this one first and decide for yourself.

N.—A popular, talented star, a famous author and a noted director, have contributed to making "The Infidel" one of the best pictures of recent months.

Money to Burn

(*William Russell—Fox—4,580 feet*)

M. P. W.—William Russell aided by Sylvia Breamer in successful light comedy.

T. R.—A rather entertaining story that moves along in a fairly smooth way.

N.—In fact it presents a series of pleasant incidents, releasing a little romantic adventure and a bit of play with the ticker.

F. D.—An entertainment of average quality. . . . Likely to give adequate satisfaction especially with star's admirers.

E. H.—This is a story of the stock market with a dash of humor that rounds it out as excellent entertainment.

Rainbow

(*Alice Calhoun—Vitagraph—5 reels*)

M. P. W.—Vitagraph uses familiar Pollyanna material.

N.—Alice Calhoun has sympathetic role in pleasing little story.

E. H.—Is a pleasing little story of a girl, a gold mine, a rich young man, and three funny old miners. Alice Calhoun has had stronger vehicles. Director Edward Jose, however, makes the most of the material at hand.

T. R.—Viewed merely as an artistic spectacle it commands admiration. But it must be confessed that the plot is slight.

The Woman He Married

(*Anita Stewart—First National—6,562 Feet*)

M. P. W.—Proves to be somewhat better entertainment than the average.

F. D.—Good acting and direction, but story is weak and familiar.

T. R.—It is entertaining regardless of the fact that the big punch of the story depends upon the old reliable form of characters.

N.—The picture being exceptionally well directed, also furnishes the star and her splendid supporting cast an opportunity to appear to best advantage.

E. H.—A splendid production in every particular and one that will be hailed with delight by every Stewart fan.

Woman, Wake Up

(*Florence Vidor—Associated Exhibitors—6,000 Feet*)

M. P. W.—Should bring excellent box-office results.

N.—A picture revealing a wealth of action, much of which is of the outdoor variety and some of which presents society interiors.

E. H.—It is rich and diversified in sets, embodies a humorous vein and has been given numerous refreshing angles.

T. R.—Skilful direction and intelligent acting combine to make this an entertaining picture, despite the fact that the central idea of the plot is decidedly ancient.

Arabian Love

(*Barbara Bedford—Fox—4,440 feet*)

M. P. W.—Desert picture full of sheiks and action.

T. R.—One of those fantastic pictures that probably will have a successful box-office appeal where the audience delights in Oriental themes and settings.

N.—The story is so familiar that one may be excused for guessing the outcome from the start. However, it keeps a fast pace, is evenly developed and glows with vitality.

E. H.—Picturesque desert story with atmosphere patterned somewhat along the line of "The Sheik."

F. D.—Another "Sheik" story, weak in substance but adequate production.

The Man Under Cover

(*Herbert Rawlinson—Universal—4,566 feet*)

M. P. W.—The picture has been produced without elaborateness, but has been directed with a sincerity that gets very good results.

N.—The picture is adequately staged by Tod Browning who has caught the atmosphere of the story so well that the action proceeds like clockwork.

F. D.—Rawlinson has interesting crook story for latest vehicle.

T. R.—A very good picture of its kind.

E. H.—An unusually interesting crook play.

The Truthful Liar

(*Wanda Hawley—Paramount—5,243 Feet*)

M. P. W.—Well-constructed mystery story which holds the interest.

N.—Quite the best thing Miss Hawley has done for the screen. . . . Real interesting plot that holds the attention well throughout.

F. D.—Unoriginal story keeps "The Truthful Liar" in the average class.

E. H.—A comedy star in drama. A Will Payne story juggling familiar incidents and situations into unfamiliar combinations.

T. R.—One of the best pictures that Wanda Hawley has been starred in recently.

Reckless Youth

(*Elaine Hammerstein—Selznick—5,700 feet*)

M. P. W.—Cosmo Hamilton's story of youth's reaction to suppression has been picturized so that the appeal is one of theme rather than action.

E. H.—A thoroughly delightful little flapper story with Selznick's most popular star as the flapper.

N.—The picture offers some zippy incident, moves along with creditable speed and is handsomely staged.

F. D.—Moralizing story makes mild offering.

T. R.—The production is beautifully photographed, its star highly popular with film devotees and exhibitors will find it worthy of attention.

The Sleepwalker

(*Constance Binney—Realart—4,530 Feet*)

M. P. W.—For the most part it pursues a familiar course with now and then a humorous twist, or a melodramatic feat and, once, a real thrill.

N.—A production that is well worth while.

F. D.—An average picture that holds interest evenly and has nice romance.

E. H.—A "spotty" photoplay, good one minute, not so good the next, surprising and disappointing in turn, obvious in development but unusual in story.

Without Fear

(*Pearl White—Fox—4,406 Feet*)

M. P. W.—The play calls for elaborate settings, and for considerable display of wardrobe on the part of the star, and both of these features should offer good selling angles.

T. R.—It furnishes the star with ample opportunities to please her devotees.

N.—It is worked out fairly well and develops some interesting moments.

F. D.—Very poor story that won't be able to hold them to the close.

The Woman's Side

(*Katherine MacDonald—First National—5,366 Feet*)

M. P. W.—Thrills aplenty.

F. D.—About time they secured worthwhile material for star. Won't do if you cater to patrons who are discriminating.

T. R.—While this is a very interesting picture, it is rather doubtful whether it will carry sustained interest throughout, as parts of it —the love scenes—fail to register.

N.—Eliminate a few weak scenes from the picture and it would rank as one of Katherine MacDonald's strongest.

The Game Chicken

(*Bebe Daniels—Realart—5 Reels*)

M. P. W.—A dashing story produced artistically.

E. H.—The beginning is good and sets a snappy pace that is not maintained throughout and the ending comes long after interest has ceased.

F. D.—Pleasing entertainment for most any kind of patron.

T. R.—Snaps along at a speedy gait.

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"The Trap"

Well Produced Northwoods Melodrama Stars Lon Chaney—Universal Release.

Reviewed by Fritz Tidden.

Not only is "The Trap" another personal triumph for Lon Chaney, but it is a swift moving melodrama that holds the interest of the spectator with uncommon strength from the first tree in the Northwoods scenes to the last sunset over the Canadian Rockies. It relates a story somewhat familiar in theme, but in such a way that you do not realize, or much less care, whether it is familiar stuff. It has attributes of melodramatic moving picture entertainment that lift it out of the ordinary, the chief ones being the acting of the star, the gorgeous scenery and the smooth, progressive dramatic development of the plot. The ending has been left logical and proceeding it there are some extremely exciting moments.

However, without the masterful performance by Lon Chaney, "The Trap" would hardly be able to lift itself out of the slough of triteness. He plays a role as familiar as that of the man who is falsely accused of murder, but does it so that you are refreshed in seeing what seems to be an entirely different character. In depicting the man's transition from a peaceful, lovable Northwoods trapper to a relentless nemesis consumed with hate for another man who had done him wrong and then back again to his original characteristics, Chaney runs the gamut of emotions in the raw. To do it he employs at least 667 of his reported 1,000 facial expressions, but he is convincing to say the least.

Chaney is supported by an adequate cast, the outstanding member of which seems to be little Stanley Goethals, as the boy. But the star's chief aid is the magnificent natural scenery, which is astoundingly beautiful and is photographed with an eye to artistic composition of scene at all times. Robert Thornby has performed some expert directorial work.

The Cast

Gaspard ..... Lon Chaney
Benson ..... Alan Hale
Thalie ..... Dagmar Godowsky
The Boy .....Stanley Goethals
The Teacher.....Irene Rich
The Factor.....Spottiswoode Aitken
The Priest.....Herbert Standing
The Police Sergeant.....Frank Campeau

Story and Scenario by George C. Hull.
Directed by Robert Thornby.
Length, 5,481 Feet.

The Story

Gaspard, French-Canadian trapper, is a child of the great outdoors, loving all mankind. Benson, an adventurer, comes into his life, steals his mine and his sweetheart and turns him into a human wolf. Step by step he achieves his revenge. He takes Benson's child under his wing to use in his campaign of torture, but the child wins his heart, and gradually brings him back to manhood, after the powerful climax based on a terrific fight between Gaspard and a half-starved wolf, his instrument of revenge.

Exploitation Angles: Put most of this on Chaney, linking him up to his other best-known roles, and telling that he has a new type which gives him almost unlimited opportunity. This will make a stronger appeal than to use the story angle on this familiar type of play.

"The Sheik of Araby"

There seem to be more sheiks around now than you can shake a stick at. These warm blooded gentlemen are enjoying wide popularity in both literature and pictures and the publishers and producers are giving the ultimate consumers a large supply of what they have signified by patronage they want. As a matter of fact, this Arabian type of lover appears to have found unusual favor with picture patrons. And desert sands never were hotter, in films.

Taking this into consideration, "The Sheik of Araby" is a timely revival made by R-C Pictures of a film that had been originally released in 1919 under the title of "The Man Who Turned White." The production stars H. B. Warner, and among the supporting players are Barbara Castleton, Wedgewood Nowell and Carmen Phillips. It was directed by Park Frame. "The Man Who Turned White" was reviewed in MOVING PICTURE WORLD in the issue of May 17, 1919. The reviewer stated that the picture had fair entertainment values, mostly accruing from fine photography and unusually good atmosphere. It has been re-edited and re-titled for current consumption.—F. T.

IN THIS ISSUE

"Western Speed" (*Fox*)
"Hate" (*Metro*)
"Four Hearts" (*Western Pictures*)
"The King Fisher's Roost" (*Pinnacle*)
"The Trap" (*Universal*)
"Don't Write Letters" (*Metro*)
"Squire Phin" (*Producers*)
"The Wall Flower" (*Goldwyn*)
"The Man From Home" (*Paramount*)
"Watch Him Step" (*Goldstone*)
"The Wife Trap" (*Paramount*)
"Second Hand Rose" (*Universal*)
"The Hate Trail" (*Clark-Cornelius*)
"Very Truly Yours" (*Fox*)

"The Garden of Gethsemane"

It is seldom that a single reel subject is more impressive than "The Garden of Gethsemane," a biblical scenic produced by the Reverend J. E. Holley. The subject is the first of a series of fifty-two one-reel productions which will be released by the Geographic Film Company, Inc., of Cincinnati, under the general title of "The Voice of the Land." While the scenes are in the usual black and white photography the titles are in color, being Prizma reproductions of drawings made by Paleologue.

Dr. Holley is to be complimented for his perception in making the scenes in the Garden in the form of a straightaway scenic and not introducing any symbolic, human figures. He injects symbolism in the titles, with the result that the effect is heightened and the interest is not diluted by the moving mummers. He leaves it to the imagination of the spectator to people the Garden scenes with the Apostles and the Great Philosopher, who spent his last hours in prayer in this beautiful spot.

Beside the Garden of Gethsemane the subject includes scenes of the Mount of Olives, of Bethpage, of the Gate to Jerusalem, of Olivet and many others. Everything has been photographed with artistic valuation and, when necessary, with an intent to bring out as much spiritual significance as possible. The titles are brief and written in a reverent manner. And another thing for which Dr. Holley is to be commended is the success with which he kept the subject on the safe grounds of non-sectarianism.

"The Garden of Gethsemane" forecasts that exhibitors will be able to book an unusually interesting series of scenic subjects that will lend itself especially well to special music by their organists in particular.—F. T.

"The Wall Flower"

Rupert Hughes Picture For Goldwyn Release Is Fine Entertainment.

Reviewed by M. A. Malaney.

A bright diverting picture is "The Wall Flower," the latest Rupert Hughes story to be released by Goldwyn. It is an uncomplimentary role for Colleen Moore to be sure, but she does a neat, pretty job of it. She walks away with the sympathy and shows an amazing ability as a comedienne.

Miss Moore, as Idalene, is a gawky dumbbell, awkward and mentally clumsy, yet having within herself an undeveloped grace and a clear mind. After we have seen her running the gamut of village jibes the story takes a sudden turn a la Cinderella and is brought to a hurried close which is all the better for it.

The picture is well made with deft little touches of directors art. Miss Moore has not had a better story nor has she done better work. The supporting cast, which includes Tom Gallery, is very good. The titles are snappy and pointed.

The Cast

Idalene Nobbin.....Colleen Moore
Walt Breen.....Richard Dix
Pamela Shiel.....Gertrude Astor
Prue Nickerson.....Laura Laplante
Roy Duncan.....Tom Gallery
Phin Larrabee.....Rush Hughes
Allen Lansing.....Dana Todd
Mrs. Nobbin.....Fanny Stockbridge
Mrs. Nickerson.....Emily Ralt

Story, Scenario and Direction by Rupert Hughes.
Length, 5,500 Feet.

The Story

Idalene Nobbin had been so repressed by her mother and her brothers and was dressed so queerly that she seemed to herself and everybody else an ugly duckling. At dances she was left sitting against the wall. She had a false attitude towards life and towards herself. She tried to kill herself, but succeeded only in getting both legs broken. The wealthy girl, to whose home she was taken, and her guest, a Westerner, decided to try letting a little sunshine and sympathy into Idalene's life and to teach her how to dress and to walk. Idalene, the wall flower, blossomed into a charming and beautiful girl under this treatment and won the love of the doctor.

Exploitation Angles: Play strongly on both the star and the story, linking them both in the general appeal of a charming star in a delightful story. Offer it as a lesson to girls who are different and offer a free admission to wall flowers, then let them prove that they are by sitting against the wall in your lobby for half an hour. If they will do this, it will be worth the free tickets.

Newest Reviews and Comments

"Hate"

Alice Lake Is Starred by Metro in Picture with More Than Average Appeal.

Reviewed by Mary Kelly.

A picture about three men and a girl with a new crime angle stirs deep interest here, in this Alice Lake feature. The conventional plot twists have been avoided, and the result is an ingenious development of a quadrangular love affair with just enough uncertainty to make it fascinating.

It affords a relief from the obviously moral picture with its sharp delineations of the good man and the bad man. Each one of the girl's suitors is a human composite of weakness and strength, and the shifting of sympathies is one of the several proofs of the picture's realism. The suicide is without melodramatic effect. Like each other incident, it is prepared for with careful details, so that there is no sudden burst of sensationalism.

A crucial situation at the close is a fine example of suspense. Circimstantial evidence has convicted an innocent man of the murder of a man who committed suicide, but disguised his crime so that the blame would fall upon his rival. The third man in the case is the attorney, who is proud of his first achievement in sending up the man whom he believes to be guilty. It is difficult to tell which one the girl loves. There is a close conflict between loyalty and love that makes her dilemma intensely moving. The quick turn of events at the end is skillfully managed.

Alice Lake, in a role with fine balance, gives an artistic performance. Two other splendid players are Conrad Nagel and Charles Clary. They show not only an insight into their parts and a technique, but a response to fine directing.

The Cast

"Babe" Lennox.....Alice Lake
Dick Talbot.....Conrad Nagel
Dave Hume.....Harry Northrup
Edward Felton.....Charles Clary
Inspector Garth.....John Ince

Story by Wadsworth Camp.
Scenario by June Mathis.
Directed by Maxwell Karger.
Length, 5,500 Feet.

The Story

Babe Lennox, a popular show girl, is dining with David Hume, who has made his money by gambling. That evening Dick Talbot, promising young attorney, stops at their table and warns Hume to keep out of sight, as Ed Felton, his rival for Babe Lennox, is out on bail. Hume scoffs at the warning, but later that night is met by Felton, who is about to shoot him when Babe takes the gun. Hume, who has been told by his doctors that he has only a few weeks to live, decides to take his own life, but to do it in such a way that the blame will fall upon Felton. He tells Babe to deliver a little statue to Felton just before Felton goes to the chair, as Hume is certain that Felton will be convicted. Hume is found dead, and Talbot pleads the case against Felton. Babe is loyal to Felton and expresses her scorn for Talbot for convicting an innocent man. Before Felton goes to the chair the statue is brought to him, which explains that Hume really killed himself, but wanted to show Felton that he could beat him. Babe admits that she loved Talbot all along.

Program and Exploitation Catchline:

Two Gamblers, Deadly Enemies, and a Young Attorney, Friend to Neither, All in Love with the Same Girl—Complications Follow That Are Exciting, So Put It Mildly—Alice Lake in a Wonderful Role.

Exploitation Angles: Feature Miss Lake, but there is a lot more in this story that will help you sell the picture. Play up the plot angles without giving away the climax. Do not tell that this is a suicide planned to look like a murder, but more on the lines of "This is a story of a showgirl who loves three men, two gamblers and a prosecuting attorney, who sends one of the other men to the chair for killing the third. Which do you think she really loved?

"Four Hearts"

A Western Melodrama with Dick Hatton. Western Pictures Exploitation Release.

Reviewed by M. A. Malaney.

Here's another of the western thrillers which have appeared recently, featuring Dick Hatton. It has the same ideas as the others, hero, heroine, villains, a crime committed, hero suspected, hard riding and a breath-taking finish. The thing that saves these melodramas is the way they end, for Hatton is a dare-devil and puts punch after punch in the last few moments of the stories. This finish has some real thrills and ought to make the hairs of the heads of people who like this stuff stand up.

"Four Hearts" gets its name from a double romance, which develops when two former buddies in France meet accidently and all settle down on the mining land owned by one of them. There are two girls concerned, and after a lot of plotting and a murder by enemies, seeking to get possession of the land, all enter the state of wedded bliss.

A typical melodrama of the Dick Hatton type.

The Cast

Dick Reynolds.....Dick Hatton
Mary Reynolds.....Nell Spaugh
Marion Berkley.....Carmen Arselle
Bob Berkley.....Bud Geary
Betty Davis.....Lucille DuBois
Gordon Ferris.....Barney Fury
Jim Hawkins.....Ed Fitzharris

Story and Scenario by Dick Hatton and Leonard Wheeler.
Direction by Leonard Wheeler.
Length, Five Reels.

The Story

Dick Reynolds, owner of some western land, which he has not entirely paid for, goes to New York with samples of dye deposit found on the land. There he has a test made, and incidentally meets Bob Berkley, his buddy in the World War. Bob is in ill health and Dick takes him and his sister back to the West. The man who tested his dye deposit follows and intrigues with others to get possession of the land by trying to prevent Dick making his payments. He is even accused of a murder and thrown in jail.

Dick, who had fallen in love with Marion, his buddy's sister, languishes in the jail while Marion sets out to prove his innocence. Bob also has a love affair, having met a little Western girl and gives his heart to her.

All join in the search for the murderers, this being the only hope of saving Dick. A ranch foreman, suspected, is vamped by Marion, and he confesses before concealed witnesses, implicating the chemist and another man. This gains freedom for Bob, who sets out to "get" the villains. After several thrilling encounters and struggles, Bob settles his account with the chemist by giving him an unmerciful beating and landing him in the sheriff's office. Then, the crime cleared up, and the plot foiled, all four have the lovers' knot securely tied.

Exploitation Suggestions: Go in for a flashy lobby display on this, using an abundance of big, red, cardboard hearts. The posters may have something you can use for cut-outs. It is also advisable to get the American Legion behind the picture, on the theory that friendships cultivated during the war by buddies are lasting and sincere. They might back you up with something, if approached on this angle.

"A Penny Reward"

In this two-reel comedy released by Educational, W. A. Campbell has produced a vehicle that presents his clever animal and child actors greatly to advantage. Following along the lines of its predecessors, it is better than most of them, largely because it has a story and because it has cumulative effect. The little monkey and the dog do some of their best work in this, and everything they do is related to the story, not merely stunts introduced to exhibit their cleverness. The final scenes, where a bull makes a china shop out of a bank, breaking through the walls and chasing an army of comedy cops, are especially good. The story deals with a boy, his invalid grandmother, a penurious banker, a thieving cashier, a robbery and the subsequent recovery of the money.—S. S.

"Squire Phin"

Maclyn Arbuckle Has Genial Role in Happiness Picture, Released by Producers' Security Corporation.

Reviewed by Mary Kelly.

"Squire Phin" is a picture that unwinds itself in a slow, easy style that marks it as different from the regular program attraction. It is more like a chapter picture than a drama. One incident after another, with no particular relationship, show the different changes that are brought about in a small town, through the efforts of one altruistic citizen. At no point intensely dramatic, the story has purposely been loosely constructed, and as an undramatic form of entertainment, it is successful. On the other hand, it is safe to say that wherever pictures with quick action or touches of melodrama are preferred, "Squire Phin" will not be popular.

Considered as belonging to a distinct class, it has many points of appeal. It is a natural presentation of life on Main Street, where every woman puts the telescope to her eye in examining her neighbor's affairs and where a chat with another woman's husband is a mark of infidelity. On the whole it has a decidedly wholesome trend and expresses a boundless faith in humanity. The types are interesting, and are familiar to anyone who knows small town life. Maclyn Arbuckle has a genial role that gives personality to the whole picture, and although he does not have any great dramatic opportunities, his performance is quietly impressive.

It is impossible to give the usual information exhibitors wish about the cast, as Producer's Security Corporation has refused to give credit to the performance of any but Maclyn Arbuckle, and withholds the data.

Adapted from the Drama by Holman Day.
Scenario by Lee Royal.
Directed by Leopold Wharton.
Length, 5,100 Feet.

The Story

Squire Phin settles all scandals and difficulties in the village of Palermo. His brother, Hiram, who used to be the town bully, returns after an absence of ten years, and finds no welcome in the hearts of the townsfolk. They hate the very circus wagon on which he rides. Hiram finds that Judge Willard, town treasurer, has used the money for his own ends, and plans to defeat him at the coming election. Squire Phin is in love with the Judge's sister, and unknown to his brother, stirs up public sentiment in favor of the Judge. Hiram is furious, but when he learns that the Judge has agreed to return the embezzled money, and this is but another of the Squire's masterful strokes in maintaining peace in the village, he is appeased. The Squire then gets the Judge's long-postponed consent to marry his sister.

Program and Exploitation Catchlines:

Whenever Trouble Came up in the Village of Palermo, "Squire Phin" Was the Doctor—He Brought Misunderstanding Husbands and Wives Together and Was a Panacea for Hard Luck Wherever He Went — Maclyn Arbuckle in Another Lovable Role.

Exploitation Angles: Sell this to those who want quiet character work. Slide on it if the preference of your patrons is for melodrama, but even here you can make business by directing your campaign to those who will appreciate really artistic acting.

Newest Reviews and Comments

"The Hate Trail"

Story of Mounted Police and Smuggling Pictured by Clark-Cornelius Corporation.

Reviewed by Mary Kelly.

The need for new material in Westerns is apparent in "The Hate Trail" to such an extent that the merits of the picture are more or less obscure. When the hero is a mounted policeman, and his mission, the trailing of smugglers and the protection of a helpless woman and wandering child, it requires something in the way of expert construction or superior acting to make such a trite theme entertaining. "The Hate Trail" is only average in its technique. This does not mean that it will not please in some localties, for with many the sentiment for save-my-child situations is still strong, and is dependable when calculating a picture's appeal. George Chesebro's role is largely pictorial in value as most of his work consists of timely arrivals on the field of glory in a uniform which he wears very attractively. The timber forests give the picture a scenic appeal that is one of the best points in its favor.

The Cast

Sergeant Steve Blain.....George Chesebro
Chief Painting Cougar.....Frank Caffray
Hank Munger.....Alfred Heweston
Mary Munger.....Fritzi Ridgeway
Moon Face.....Pearl Barbour
John Ingless.....Russell Tizzard
Little Cougar.....Virginia Morante

Story and Scenario Not Credited.
Directed by Milburn Morante.
Length, 4,588 Feet.

The Story

"The Hate Trail" is a picture of the snow country where trailing is made doubly hazzardous because of the elements. In the midst of this seething fury he finds a forsaken baby in a cabin that he has been ordered to burn down. This child he takes to an Indian couple to raise and in the meantime he continues his duties running down the border raiders who are very active. Among them is one Munger whom he suspects. With Munger is his wife who is becoming discouraged with the life her husband is compelling her to lead and she one day rebels and leaves him to wander through the forest. There Sergeant Blain finds her and takes her also to the Indian couple so that the little child who is now about five years old might have someone of its own race to care for it. The discovery that this child is her own develops a dramatic situation.

Program and Exploitation Catchlines:

The Sergeant Blain, of the Mounted Police, Met Romance and Trouble Both When He Found Little Cougar, Aged Four—a Fight With the Smugglers and the Rescue of a Wonderful Woman Were Part of the Experiences That Followed.

Exploitation Angles: Make the usual melodrama appeal and sell it to the lovers of this class of story.

"Danger"

This two-reel Jack White Production for Educational is disappointing because of what it might have been. The first half drags and is silly. The "fun" is far-fetched and forced. The second reel comes as a surprise. The speed increases, the fun becomes more spontaneous, and the ending, featured by spectacular stuff, has a decided punch. The big scene is where a building goes tumbling end over end down a steep hill, blowing up as it hits a boulder. There are other thrilling scenes of motorcycle riders dashing along winding roads on the hills. The subtitles, evidently written by an amateur, detract from the comedy. The exhibitor must decide if the last reel warrants the use of the whole film.—S. S.

"The Man from Home"

Well Known Play Picturized Amid Magnificent Scenery by Paramount.

Reviewed by Fritz Tidden.

Booth Tarkington's and Harry Leon Wilson's famous play, "The Man from Home," reaches the screen in a production made in Italy by George Fitzmaurice. There is distinct box-office value in the title as the play, which was used as a vehicle by William Hodge for many seasons, established a record Broadway run and then toured all over the country and in numerous places remained longer than any other that had preceded it. After its years on the stage it has been used by countless stock companies. It will be seen that "The Man from Home" is probably one of the best and widest known plays of the decade.

The production has been made by Mr. Fitzmaurice in its natural habitat, in a manner of speaking. Although the majority of the important characters are American, and it is an American play in genre, the locale is Italy. The Famous Players-Lasky Company recently working in England went down to the Italian sea coast at Sorrento and made the picture under Mr. Fitzmaurice's customarily expert direction from a smooth running scenario written by Ouida Bergere.

The villas of two Italian noblemen were loaned for the screening, and the formal gardens and the views of the surrounding mountains and sea coast have seldom made more beautiful settings. Some of the scenes have smoking Vesuvius as a distant background. These scenic beauties are a valuable feature of the production and will assist in putting over the picture in no little measure.

The film translation is remarkably faithful, the original theme being bolstered up with a little more drama than it contained when played on the stage. It has a general appeal. The cast, among which Anna Q. Nilsson and James Kirkwood play the most important roles, are excellent types and in every instance give fine performances.

The Cast

Daniel Forbes Pike.....James Kirkwood
Genevieve Granger-Simpson..Anna Q. Nilsson
Horace Granger-Simpson.....Geoffrey Kerr
Prince Kinsillo.....Norman Kerry
Princess Sabina.....Dorothy Cumming
Ribiere ..... Jose Rubens
Faustina Ribiere.....Annette Benson
The King.....John Miltern
Secretary to the King.....Clifford Grey

Adapted from the Play, "The Man from Home," by Booth Tarkington and Harry Leon Wilson.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.
Length, 6,895 Feet.

The Story

Genevieve Simpson, the society belle of Kokomo, Indiana, leaves her native town for a three years' visit to Italy with her brother. They are orphans, but before his death their father had appointed Daniel Forbes Pike, guardian and executor of their considerable fortune. Though almost broken-hearted at the parting, Daniel's grief is softened by learning that his love for Genevieve is reciprocated. But once abroad the three years make many changes and in Italy the girl, blinded by the dazzling splendor and the impetuous, passionate wooing of a dissolute prince, finds herself enmeshed in a net of tangled emotions, among which is love for the prince.

News of the situation in which Genevieve finds herself, reaches Daniel in America. He arrives on the scene in Italy and is unconsciously drawn into the tangle. His keen American preception quickly sizes up the situation, but he shrewdly holds all his cards until the psychological moment and then slashingly exposes the prince who proves to be a profligate and assassin.

Genevieve, thoroughly disillusioned, realizes that she has never really ceased loving "The Man from Home," and is well content to feel Daniel's arms around her once more and to go back to Indiana.

Exploitation Angles: Hook to the stage success of the play, then tie the idea of the cast of favorites and the "made in Italy with American actors" to this repute.

"Don't Write Letters"

Entertaining Comedy-Drama Made by Metro Features Gareth Hughes.

Reviewed by Mary Kelly.

"Don't Write Letters" starts out by being advice, but merges into pure entertainment that steadily increases in heart interest. While the theme is one that has been made possible by the war, there is no unwelcome emphasis upon war scenes, but for the most part, only a lingering sympathy for the doughboy who didn't have a sweetheart, or worse, for the one who lost her during the war. The subject has been developed naturally and interestingly, with just enough humor to make the pathos effective.

Gareth Hughes, as the soldier who was too little to be a hero, has a role that does not overtax his ability, but rather brings out his most appealing qualities. His is a very human characterization of a doughboy who might have been any mother's son. Bartine Burkett is delightful and Herbert Hayes offers blustering entertainment as the seven-foot hero. The direction is splendid.

The Cast

Robert W. Jenks.....Gareth Hughes
Anna May Jackson.....Bartine Burkett
Richard W. Jenks.....Herbert Hayes
Aunt Jane.....Margaret Mann
The Father.....Harry Lorraine
The Sweetheart.....Lois Lee
The Lover.....Victor Potel

Adapted from the Story by Blanche Brace.
Scenario Not Credited.
Directed by George D. Baker.
Length, 4,800 Feet.

The Story

Bobby Jenks, a small-sized doughboy, is cook while overseas. He is allotted an army shirt many sizes too large, but decides to keep it when he finds in the pocket a note from a girl in New York, who made the shirt, and dedicates it to the "big" hero who is going to wear it. He writes her a letter and keeps up her illusions about his size, finally proposing to her, and being accepted. When he returns he calls upon her, but knowing her preference for big men, is afraid to disclose his identity, so posses as the friend of R. W. Jenks, the boy who was writing to her. Soon after another R. W. Jenks, who is six feet tall, shows up, and the small Jenks gets him to play the game for him, even though he, himself, is much in love with the girl. The big Jenks, however, turns traitor, tells the truth about the whole thing and the girl decides that the doughboy is big enough for her.

Program and Exploitation Catchlines:

She Loved Great Big Heroes—So She Made an Army Shirt a Mile Wide—a Little Doughboy Drew It—Found Her Note—Started Corresponding — Proposed — and Then His Difficulties Commenced!

Exploitation Angles: Try and get the Legion to help you sell this by offering a percentage of the receipts to the local post. You can get a lot of the title from a display of letters in the lobby to a symposium on "the letter than made the most trouble for me."

"Ruler of the Road"

In this three-reel Pathe Playlet originally issued in five reels, Frank Keenan has a congenial role, that of a man with a domineering personality whose spirit is finally softened by the love of a little child. Opposite him is Frank Sheridan, who gives a good performance as a locomotive engineer. It is an interesting story of the conflict of strong wills and contains considerable heart interest.—C. S. S.

Newest Reviews and Comments

"Very Truly Yours"

Shirley Mason in An Advantageous Role in Fox Feature.

Reviewed by Mary Kelly.

An exhibition of good box-office judgment in assigning Shirley Mason a role with punch, as well as appeal, is found in "Very Truly Yours." She plays the title role (which, as probably has been deducted, is that of a stenographer), affording a little more opportunity for definite, positive characterization than the star has frequently been provided with.

The story is entertaining and shows clever construction. The complications succeed in heightening the interest, because, with one or two exceptions, they have been logically conceived. In using the scene of the attempted murder a melodramatic effect has been achieved that is a trifle misplaced and even unnecessary as it seems the devotion of the girl to the wounded man later on could have been accounted for in some more natural way. Similarly the accident, or near-accident at the close is an obvious effort to put a final thrill in the picture when it really is complete entertainment without this.

Shirley Mason has a versatile role of the type that would popularize her at once, if she had not already become a favorite. She has a pleasing wardrobe and pleasing taste as well. Alan Forrest is all that can be expected of a romantic leading man, and Charles Clary lends a heavy, effective touch in his characterization of the uncle who gets mad but gets over it.

The Cast

Marie Tyree.....Shirley Mason
Bert Woodmansee.....Alan Forrest
A. L. Woodmansee.....Charles Clary
Jim Watson.....Otto Hoffman
Archie Small.....Harold Miller
Mrs. Evelyn Grenfall.....Helen Raymond
Dr. Maddox.....Hardy Kirkland

Story by Helen Hawkins.
Scenario by Paul Schofield.
Directed by Harry Beaumont.
Length, 5,000 Feet.

The Story

Marie Tyree's first taste of love is what she believes to feel for her young boss, Archie Small. This, however, proves a disappointment when he leaves town and marries a widow. Marie decides to marry a man for money, not love. So when young Woodmansee comes along and makes ardent love to her at first sight, and she learns that he is a millionaire, she accepts him and is married soon after. She charges some beautiful clothes to him and then learns that he hasn't the money to pay for them. He tells her that he is about broke and when she asks him if he is Woodmansee, the well-known millionaire lumberman, he explains that he is his nephew. She admits that she married for money and leaves him. She meets the uncle, wins his heart completely and is brought back to her lonesome husband by a quick turn in events.

Program and Exploitation Catchlines:

"Very Truly Yours" Was a Stenographer—She Was Disappointed in Love So She Fell in Love With a Bank Account—So She Thought!

"Days of Old"

This Hal Roach single-reel comedy, distributed by Pathe, and featuring Snub Pollard, is up to the standard set as a laugh-maker by previous releases in this series. Snub, securing a wishing carpet, is carried through the air to a mythical land where he gets into all sorts of scrapes and is glad to get back home. There are a number of laughs in this number.—C. S. S.

"The Model Dairy"

In his usual humorous manner, Cartoonist Paul Terry has given us highly humorous scenes of a model farm and dairy; the contented cows being surrounded by comforts and luxury, such as hammocks to swing in, pool tables which they use assiduously, stalls with lace curtains, etc. It is a clever burlesque which contains several laughs.—C. S. S.

"Second Hand Rose"

Gladys Walton Star of Interesting Universal Picture Suggested by Song of Same Title.

Reviewed by C. S. Sewell.

Another feature picture based on a well-known song has reached the screen. This one is "Second Hand Rose," produced by Universal and starring Gladys Walton. The implied pathos in the title has been carried through the story and the "second-hand" idea followed throughout.

The production is one which should please the average audience; the tie-up with the song presents good possibilities in communities where it is still popular, and in other places where remains the natural curiosity of those familiar with the song and who will want to see the picture. Both of these angles should help the box-office appeal.

Director Lloyd Ingraham has succeeded in making this an entertaining picture, though the story is a little tardy in getting under way while the "atmosphere" is being planted. Rose is an Irish waif who has been adopted by a benevolent old Hebrew, and there is an intermingling of types of the two races; the romantic element, however, is built up with members of her own race, though the love for her adopted father and brother is brought out strongly. Like several other recent pictures, there is considerable of Hebrew home life shown, and the picture is strong in heart-interest, with comedy touches here and there. Gladys Walton is excellent in the title role and fits it to perfection, the remainder of the cast is entirely adequate, especially George Williams as Rose's adopted father.

The Cast

Rosie O'Grady.....Gladys Walton
Isaac Rosenstein.....George B. Williams
Lillian Rosenstein.....Grace Marvin
Jake Rosenstein.....Eddie Sutherland
Abe Rosenstein.....Max Davidson
Terry O'Brien.....Jack Dougherty
Tim McCarthy.....Walter Perry

Story by A. P. Younger.
Suggested by Song by Grant Clarke and James E. Hanley.
Directed by Lloyd Ingraham.
Length, 5 Reels.

The Story

"Second Hand Rose" was well named, for not only did she work in a second-hand store on Second avenue and wear second-hand clothes, but her father and brother (by adoption) were second-hand. It seemed that she could never get away from this hoodoo, for even when she fell in love things did not run smoothly and to save her adopted family who were in great difficulties she even agreed to accept a second-hand husband, who had been married before and wanted her to wear his first wife's wedding gown. But, fate took a hand, and the "second hand" husband-to-be generously released the brave little girl, leaving her free to marry the man of her choice.

Program and Exploitation Catchlines:

You Will Enjoy Seeing How Brave Little "Second Hand Rose," Who Wore Second-Hand Clothes and Was Followed Through Life by the "Second Hand" Hoodoo Was Finally Saved from a Second-Hand Husband and Married the Man of Her Choice.

Exploitation Angles: There is a lot you can do with this title. "Second Hand Rose" can run off a rummage sale for charity and get a lot of first-hand publicity, for one thing. Play up the angle of the little girl who seemed destined to wear a second-hand wedding gown. That should reach the June brides.

"Western Speed"

Charles Jones Aided by Eileen Percy Helps This Fox Feature to Live Up to Its Title.

Reviewed by Mary Kelly.

Action for action's sake is an abundant factor in this Charles Jones feature. Evidently the chief purpose has been to live up to the title; in other words, to thrill by an effect of continual skirmishes and physical feats. The pursuits and fights are of the type usually found in Westerns, only that the hero probably has more enemies than customary, and consequently the struggles are more frequent.

Charles Jones has a sure-fire role in playing the cowboy, who appoints himself as champion of the stranger and his daughter when they settle in a hostile town. His likable personality is exploited to good advantage. Eileen Percy, who seldom appears in this picture without a Winchester, has a strong role with which she is very successful.

There are a number of thrilling rides against spectacular backgrounds. Among the tense situations are the hold-up in the woods, the explosion of the shack on the rocks and the finale of this scene, where a tragedy ends in a laugh when the star, on the edge of precipice, disposes of his enemy by flipping him casually over his right shoulder.

The Cast

"Red" Kane.....Charles Jones
"Dot" Lorimer.....Eileen Percy
Brad Usher.....Jack McDonald
Ben Lorimer.....J. P. Lockney
"Spunk" Lemm.....Jack Curtis
Kansas Casey.....Milton Ross
"Shorty".....Walter Robbins
Express Agent.....Charles Newton

Story by William Patterson White
Scenario by Scott Dunlap
Direction of William Wallace and Scott Dunlap.

The Story

When Lorimer and his daughter, Dot, arrive in a Western town they are received with suspicion and even with hostility. "Red" Kane, one of the big cowboys, rides up to the Lorimer cottage to investigate, but is stopped by Dot, who points a gun in his face. He admires her for this and says that he will return some day and marry her. In the meantime, some one has discovered that Lorimer has adopted a new name, and is wanted for murder in another county. They send for Sheriff Parsons to arrest him. Red gets to the Lorimer cottage first and warns them. He is shot, but succeeds in keeping the gang away from Lorimer. Later he forces an admission from the man who accused Lorimer of being a murderer and clears Lorimer, and wins the daughter.

Program and Exploitation Catchline:

Charles Jones, the Cowboy Hero, in a Story with Action Every Minute—At His First Meeting with the Girl She Points a Gun in His Face—And the Result Is Love at First Sight—But He Had to Prove That He Was Her Best Friend.

Exploitation Angles: Sell this along the Western lines, using "Charles ('Buck') Jones" instead of the straight Charles until the patrons get more used to his change in name.

Urban Movie Chats No. 14

Water sports in the surf of the South Sea Islands are shown in Official Urban Movie Chats No. 14, along with a number of other interesting subjects. Riding the waves on surf-boards and outrigger canoes are among the strenuous water play, and is taken part in by many of the white inhabitants who have copied the sport from the natives.

A "picturized interview" with a teacher of etiquette on good form is a detail which will interest feminine fans. There also are shown some of the Boy Scout activities and other subjects of interest.—T. S. daP.

Newest Reviews and Comments

"Watch Him Step"

A Phil Goldstone Melodrama With a Cyclone Comedian Who Knows How to Stir Up Trouble.

Reviewed by Roger Ferri.

"Watch Him Step" is an appropriate title for most anything that Richard Talmadge does. This light comedian of the fearlessly reckless knockabout type is due, and don't be a bit surprised if one of these fine evenings you find his name sparkling forth from some electric sign prominently displayed from some rooftop on Broadway. Richard Talmadge seems to improve with every picture. This reviewer was dazzled with his sensational work in "The Unknown" and held aghast by his remarkably daring accomplishments in his second picture, the title of which can not be recalled at this moment. But in "Watch Him Step," this gingery actor outdoes himself.

And his liveliness, recklessness and daring seems to furnish all his pictures, and particularly this one, with an atmosphere that is peculiarly refreshing, for he does give his audience something different. Perhaps, the stories are not new, but the way Dick and his players tell them is different, for injected into them are new and original stunts that appeal to the grownup as well as the youngster. With the latter the Talmadge pictures should prove knockouts. In "Watch Him Step" he is surrounded by a particularly good cast, much better than either of the two preceding pictures.

Al Filson as John Travers, Colin Kenny as Jack Allen, Nellie Peck Saunders in a character role, Ethel Shannon, who has the feminine lead, and Hugh Saxon all furnish consistently good support and contribute no small share toward making "Watch Him Step" a lively melodrama. The direction is good.

The Cast

Dick Underwood.....Richard Talmadge
Dorothy Travers.....Ethel Shannon
John Travers.....Al W. Filson
Mrs. John Travers.....Nellie Saunders
Jack Allen.....Colin Kenny
The Uncle.....Hugh Saxon

Story and Scenario by W. Scott Darling.
Directed by Jack Nelson.
Photographed by Hal Mohr.
Length, 5 Reels.

The Story

Dick Underwood and Dorothy Travers plan to elope and would have succeeded but for an accident. They are overtaken by Daddy Travers with the result that there is no wedding. Dorothy is admired and sought by Jack Allen, a crooked stock promoter. Dick, however, is determined and manages to extract the promise from Travers that he will allow his marriage to his daughter when he earns $10,000. This Dick sets out to accomplish, but runs into mess after mess. He finally ascertains the truth about Jack, whom he had entrusted with the task of securing a marriage license for him. Allen is arrested. So is Dick. Both are freed, but they meet again and a fistic battle ensues with Allen running second. At the psychological moment it develops that Allen is wanted for misusing the mails. His arrest left the way clear for Dick and Dorothy to marry.

Exploitation Angles: Try and put some of the reviewer's jazz into your advertising to give them an idea they should see the play.

"The Eternal Triangle"

That "All's fair in love and war" is the theme which Cartoonist Paul Terry employs in this modernized Æsop's Fable. He does this by selecting a cat and a dog that are in love with an attractive kid. The manner in which the clever cat lures the dog to a dentist, fills him with gas so that he floats through the air and in the meantime marries the kid, is cleverly and humorously shown.—C. S. S.

"The Wife Trap"

Paramount Presents Mia May in a Story Which Is Weakened by Improbabilities.

Reviewed by T. S. daPonte.

Principal interest in "The Wife Trap" centers in the sets, some of which are above the average. The picture, which was foreign made, gives every evidence of having been cut either for the purpose of shortening it or to eliminate scenes that did not come up to the high moral standard that the industry adheres to in this country. But as it stands now it is not plausible, and the spectator must shut his eyes to a good deal of improbability if he wishes to force upon himself the idea that he has enjoyed the production.

Also Mia May in the feature role fails to gain sympathy not entirely through fault of her own, but because the story often places her in situations that react against the sensibilities of the spectators. Besides in this picture she seems to lack the personal charm of many of our American stars, as is also the case with Dyumar Van Twist, who plays the part of "Violet," a prominent supporting role.

The Cast

Lavinia Morland.....Mia May
Banker Morland.....Albert Steinruck
Vicomte Gaston de Cardillac..Alfred Gerasch
Harry Scott.....Paul Bildt
Violet.....Dyumar Van Twist
Brideaux ..... Otto Treptow

Length, 5,207 Feet.

The Story

Lavinia Morland marries a rich banker in order to obtain money to care for a sick artist with whom she is in love. A woman tells the banker of this state of affairs and he hires a disreputable and bogus count to compromise his wife so that he may obtain a divorce. She kills her husband when she finds he has trapped her, but her story told in court procures her release.

Exploitation Angles:— In sections where "Mistress of the World" made good, tell them it is Mia May again. Where this production failed, it will be well to cut her name out. You can get some exploitation angles by hooking home comforts to the title and offering these to bachelors as wife traps.

"Light Showers"

Although the idea embodied in this single-reel comedy, distributed by Pathe, and featuring Snub Pollard is not new, it has been handled in such a manner as to make it one of the very best of this comedian's recent vehicles, and there are several bits of business that will bring laughs from almost any audience. It all deals with the purchase of a house guaranteed to be on a dry spot, but which proves to be when it rains a real floating home. There are some good effects with the rushing water and everything flooded.

"Vengeance Is Mine"

How a brave young girl sought unaided to bring to justice a couple of high financiers who she believed to be responsible for her father's failure and suicide, forms the theme of this three-reel Pathe Playlet originally issued in five reels. It is an interesting offering which holds the attention and is interpreted by a capable cast, headed by Irene Castle.

Urban Movie Chats No. 15

How the United States Department of Agriculture goes about its work and what it accomplishes are some of the interesting films in this review. The way it stamps out forest fires, builds good roads and aids the farmers with their crops and live-stock is shown in the picture.

The review also shows some of the doings in other lands, and some of their historic sights. The island of Santo Domingo is selected as an illustration because of its historic interest, and quaint customs. There are also other interesting subjects.—T. S. daP.

"The King Fisher's Roost"

Pinnacle Production Starring Neal Hart Is Vigorous and Entertaining.

Reviewed by Mary Kelly.

The usual elements that make a Western successful are found in "The King Fisher's Roost." The frame-up, the escape across the border, with the rescue of a girl as the final thrill are managed with considerable dramatic effect, with enough riding and shooting to make the picture vigorous and entertaining.

Neal Hart's role is one that starts out peacefully, but gathers momentum as the story becomes involved, until, in the final reckoning in the cafe, he knocks down staircases and broad-shouldered villains with dexterity that will not go unadmired. It is the type of role which calls for that combination of ingenuousness and strength that will be sure to please the Neal Hart fans. The entire cast has responded sincerely to energetic directing.

The Cast

Barr Messenger.....Neal Hart
Betty Brownlee.....Yvette Mitchell
"Bull" Keeler.....William Quinn
"Red" McGee.....Ben Corbett
Sheriff Breen.....Chet Ryan
Mrs. Brownlee.....Jane Fosher
Dan McFee.....Floyd Anderson
Bill Jackson.....W. S. Weatherwax
Chief of the Rurales.....John Judd
Pete, McGee's aid.....Earl Simpson
Dave Butler, the grocer.....Earl Dwyer

Story, Scenario and Direction by Louis Chaudet and Paul Hurst.
Length, Five Reels.

The Story

Barr Messenger, the victim of a frame-up, after which he is accused of being a cattle-thief, escapes from the ranch and gets across the Mexican border. He had been in love with Betty Brownlee, who had disappeared from town shortly after the sum of $10,000 had been stolen from her firm. She gets a position as waitress in the headquarters of Red McGee, head of the "Kingfisher" gang of outlaws. One night she innocently gives out some information about the gang and Red is ordered to seize her for the Kingfisher. Burr comes into the scene unexpectedly and fights Red as he is trying to kidnap Betty, and succeeds in running down the whole Kingfisher gang and discovering that they were responsible for framing him, at the same time learning that Betty's sister, not Betty, stole the $10,000.

Program and Exploitation Catchline:

A Girl and a Man Ousted from Town by Circumstances Strangely Similar—Both of Them Were Innocent—The Story of How They Found Each Other and How Each Was Cleared Makes a Thrilling Picture.

Exploitation Angles: Pin this to Hart, but make a general appeal to the lovers of the Western drama, playing on the general rush of action and working along the lines of "If you want a quiet, peaceful evening, don't come here."

"The High Sign"

Buster Keaton has made in this production for First National a farce comedy film that will bring hearty laughter from any audience. Especially funny are the chase scenes and the mechanical devices which enable Buster to evade his pursuers. The plot, too, is well sustained for this sort of film. Buster is engaged as a body-guard for a rich man whose life is threatened, and the situations are built on the attempts on the rich man's life, and also the gang's efforts to "get" Buster.—T. S. daP.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus or reviews appeared. "R" refers to Reviews. "C" to Consensus of Reviews published in Trade Papers. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issue for April, June, August, October, December and February

AMERICAN RELEASING

Cardigan (R-85. March 5) (C-170. March 11) (Kendall Prod.).
Jungle Adventures (Martin Johnson).
Daring Danger (Cliff Smith).
Jan of the Big Snows (Curwood).
The Cradle Buster (Tuttle-Waller). 6 Reels.
Bluebeard, Jr. (Livingston Prod).
The Lying Truth (Marion Fairfax. 6 Reels (R-968. April 29).
Sisters (International). (R-763. April 15) (C-86. May 6).
The Hidden Woman (Nanuet Prod).
My Old Kentucky Home (Pyramid Prod.) Seven Reels. (R-91. May 6).
Man's Law and God's (Finis Fox Prod.) Six Reels.
The Three Buckaroos (Balshofer Prod.).
The Pillagers (Chaudet Prod.)
Destiny's Isle (Earle Prod.).
False Fronts (Herold Prod.).

ARROW

Features

Ten Nights in a Barroom. R-312. Jan. 21.
The Splendid Lie (Grace Davison). R-863. Feb. 23.
Back to Yellow Jacket (R-200, March 11).
The Innocent Cheat (R-202, March 11).
Chain Lightning (R-202, March 11).
A Motion to Adjourn (R-202. March 11).
Cupid's Brand (Jack Hoxie) (R-969. April 29).

Serials

Nan of the North (Anna Little). R-82. Mar. 4.

Comedies

Fifty-two Two-Reel Comedies.

ASSO. EXHIBITORS

FEATURES

Marry the Poor Girl (C-170, March 11).
The Unfoldment.
Woman Wake Up (Florence Vidor). (R-401. Mar. 25).
Don't Doubt Your Wife (Leah Baird). (R-405. Mar. 25).
Lady Godiva (R-87. May 6).

HAROLD LLOYD COMEDIES

A Sailor Made Man. R-590. Dec. C-705. Dec. 10.

PLAYGOERS' PICTURES

Reckless Chances (R-429, Jan. 28; C-170, March 11).
Across the Divide.
Tropical Love.
Father Tom. (R-403. March 25).
Hills of Missing Men (R-664. April 8).

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Christie Comedies
(Two Reels)

Oh, Promise Me. (R-406. Mar. 25).
'Tis the Bull . (R-551. April 1.)
Fair Enough (R-661. April 8).
Cold Feet (R-762. April 15).
Any Old Port (R-876. April 22).

Torchy Comedies

Torchy Takes a Chance (R-115. Jan. 7).
Battling Torchy (R-429. Jan. 28).
Torchy and Orange Blossoms. (R-405. Mar. 25).
Torchy's Ghost (R-760. April 15).

Mermaid Comedies

Step This Way (R-552. Feb. 4).
The Rainmaker.

Miscellaneous

How to Get Thin. (R-403. Mar. 25).

Campbell Comedies

Monkey Shines (R-662. Feb. 11).
A Rag Doll Romance. (R-550. April 1.)

Toonerville Comedies

The Skipper's Policy (R-970. April 29).

Wilderness Tales

Missing Men.
Night of Many Shadows (R-761. April 15).
My Country (R-969. April 29).

World Wanderings

People of Old Bruges. (R-402. Mar. 25).

FAMOUS PLAYERS-LASKY

January

Back Pay (Cosmopolitan prod.). 6,460 Ft. C-864. Feb. 23. C-75. Mar. 4.
A Prince There Was (Thomas Meighan). 5,533 Ft. R-587. C-705. Dec. 10.
The Lane That Had No Turning (Agnes Ayres). 4,892 Ft. R-318. Jan. 21. C-546. Feb. 4.
The Bride's Play (Cosmopolitan, Marion Davies). 6,476 Ft. R-321. Jan. 21.
The Last Payment (Pola Negri). R-431. Jan. 28. (C-656. Feb. 11.)
The Loves of Pharaoh. 7,352 Ft. (R-79. Mar. 4) (C-554. April 1.)

February

One Glorious Day (Will Rogers), 5,100 Feet. R-665, Feb. 11; C-748, Feb. 18.
Saturday Night (Cecil DeMille), 8,433 Feet. R-550, Feb. 4; C-656, Feb. 11.
The Law and the Woman (Betty Compson), 6,461 Feet. R-426, Jan. 28; C-546, Feb. 4.
Moran of the Lady Letty (Dorothy Dalton), 6,360 Feet. R-755, Feb. 18.
Boomerang Bill (Lionel Barrymore), 5,489 Feet. R-754, Feb. 18.
A Homespun Vamp (May McAvoy—Realart), 4,777 Feet. R-84, May 4; C-775, April 15.
Love's Boomerang (John S. Robertson Prod.), 5,618 Feet. R-201, March 11. (C-292. March 18.)
Her Own Money (Ethel Clayton), 4,981 Feet. R-82, March 4; C-170, March 11.
Midnight (Constance Binney—Realart), 4,653 Feet. R-201, March 11.
The Red Peacock (Pola Negri), 6,735 Feet. R-200, March 11.
A Game Chicken (Bebe Daniels—Realart), 4,748 Feet. (R-299. March 18.)

March

Travelin' On (William S. Hart), 6,267 Feet. (R-405. Mar. 25.) (C-544. April 1.)
Forever (Fitzmaurice), 7,236 Feet.
The Mistress of the World (Special—Chapter 1), 5,647 Feet. (R-298. Mar. 18.) (C-399. Mar. 25).
The World's Champion (Wallace Reid), 5,030 Feet. R-201, March 11. (C-292. Mar. 18.)
Her Husband's Trademark (Gloria Swanson). R-81, March 4; C-170, March 11.
Bobbed Hair (Wanda Hawley—Realart). (R-550. April 15). 4,395 Feet. (C-86. May 6.)
Fool's Paradise (Cecil DeMille). R-982, Dec. 24; C-1120, Dec. 31.
The Mistress of the World (Special—Chapter 2), 5,275 Feet.
The Mistress of the World (Chapter 3), 5,061 Feet.
The Heart Specialist (Mary Miles Minter—Realart). (R-554. April 1.) (C-755. April 15.) (4,768 Feet.)
The Mistress of the World (Chapter 4), 8,825 Feet.
Bought and Paid For (Agnes Ayres). R-400. Mar. 25. (C-544. April 1.)
Beauty's Worth (Marion Davis—Cosmopolitan Prod.). (R-662. April 8.) (6,751 Feet.)

April

The Green Temptation (Betty Compson). (R-548, Apr. 1), (C-656, Apr. 8), 6,165 Feet.
Through a Glass Window (May McAvoy-Realart). 4,490 Feet. (R-971. April 29.)
Find the Woman (Cosmopolitan), 5,144 Feet (R-761, Apr. 15).
The Cradle (Ethel Clayton), 4,698 Feet (R-404, Mar. 25), (C-656, Apr. 8).
The Sleep Walker (Constance Binney-Realart). 4,530 Feet. (R-876. April 22).
Bought and Paid for (DeMille Prod.), 5,601 Feet (R-400, Mar. 25), (C-544, Apr. 1).
The Devil's Pawn (Pola Negri), 4,712 Feet.
The Crimson Challenge (Dorothy Dalton), 4,942 Feet. (R-877. April 22.)
The Truthful Liar (Wanda Hawley-Realart), 5,243 Feet. (R-972. April 29.)
The Spanish Jade (J. S. Robertson Prod.).
Is Matrimony a Failure (Cruze All Star), 5,612 Feet. (R-972. April 29.)
The Good Provider (Cosmopolitan Prod.) (C-964. May 29). R-879. April 22.
The Bachelor Daddy (Thomas Meighan (R-89. May 6).
Across the Continent (Wallace Reid) (R-92. May 6).
For the Defense (Ethel Clayton) (R-92. May 6).

BURTON HOLMES
(One Reel Each)

A Fairy Foreland (R-320. Jan. 21).
Stamboul (R-427. Jan. 28).
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

FIRST NATIONAL

Her Social Value (Catherine MacDonald). R-426. Jan. 28.
My Lady Friends (Mr. and Mrs. Carter De Haven).
Alf's Button (Special). (R-81. March 4) (C-874. April 22).
Polly of the Follies (Constance Talmadge). (R-864. Feb. 25.) (C-292. Mar. 18.)
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald). (R-761. April 15.)
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald). (R-664. Feb. 11.) (C-399. Mar. 25).
The Song of Life (Stahl Production). (R-865. Feb. 25.) (C-75. Mar. 4.)
Kindred of the Dust (Walsh Production). (R-661. Feb. 11).
The Rosary (Selig-Rork). (R-82. Mar. 4.) (C-656. April 8.)
The Barnstormer (Charles Ray). (R-551. April 1.)
Red Hot Romance (Emerson-Loos). C-748. Feb. 18.
Penrod (Wesley Barry). 8,037 Ft. (R-862. Feb. 25; C-170. Mar. 11). (C-399. Mar. 25).
The Cave Girl (R-84. Mar. 4.)
Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-581. Dec. 3.
She Sea Lion (Bosworth). R-317. Jan. 21. (C-656. Feb. 11.)
Shattered Idols (R-199. March 11) (C-875. April 22).
Cops (Two Reels—Buster Keaton). R-198, March 11.
Smilin' Through (Norma Talmadge). (R-296. Mar. 18). (C-399. Mar. 25).
A Question of Honor (Anita Stewart). (R-401. Mar. 25). (C-544. April 1.)
The Seventh Day (Richard Barthelmess). (R-400. March 25) (C-875. April 22).
Not Guilty. (R-552. April 1.)
Fair Lady. (Rex Beach Prod.) R-554. April 1.)
Gas, Oil, Water (Charles Ray) (C-964. April 29) (R-878. April 22).
The Infidel (Katherine MacDonald) (R-971. April 29).
Kindred of the Dust (Walsh Prod.) (C-86. May 6).
The Woman He Married (Anita Stewart) R-877. April 22).

COMEDIES

The Duck Hunter (Sennett—Two Reels).
On Patrol (Sennett—Two Reels).
Pay Day (Chaplin—Two Reels). (R-759. April 15) (C-86. May 6).
Step Forward (Turpin).
His Wife's Relations (Two Reels) (Buster Keaton) (R-89. May 6).

FOX FILM CORP.

SPECIAL

Monte Cristo (Eight Reels.) (R-548. April 1.)
Arabian Love (R-761. Apr. 15).

WILLIAM FARNUM

A Stage Romance. 6,416 Ft. (R-865. Feb. 25) (C-75. Mar. 4.)
Shackles of Gold.

PEARL WHITE

Any Wife. (R-753. Feb. 18.) (C-755. April 15.)
Broadway Peacock. 4,380 Ft. (R-862. Feb. 25.)
Without Fear (R-970. April 29).

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

TOM MIX
Chasing the Moon. (R-754. Feb. 18.) 5,092 Ft. (C-858. Feb. 25.)
Up an Going (R-662. April 8.) (C-755. April 15.)
The Fighting Streak (R-89. May 6).

DUSTIN FARNUM
Iron to Gold. (R-298. Mar. 18.) (C-544. April 1.)

BUCK JONES
Pardon My Nerve (R-80. Mar. 4.) (C-292. Mar. 18.)
Western Speed.

WILLIAM RUSSELL.
Desert Blossoms. (R-116. Jan. 7. C-202. Jan. 14.)
The Strength of the Pines (R-551, Feb. 4; C-170, March 11).
Money to Burn (R-877. April 22).

SHIRLEY MASON
Jackie (R-1128. Dec. 31. C-202. Jan. 14).
Little Miss Smiles (R-428. Jan. 28) (C-656. Feb. 11).
The Ragged Heiress. (R-402. Mar. 25.) C-544. April 1.)

TWENTIETH CENTURY BRAND
Winning with Wits (Barbara Bedford). R-318. Jan. 21.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11) (C-748. Feb. 18.)
Extra! Extra! (Walker Murphy). (R-88. Mar. 4.)
Elope If You Must.(Eileen Percy.) (R-550. April 1.) (C-775. April 15.)

CLYDE COOK
(Two Reels Each)
The Chauffeur. R-116. Jan. 7.
Hot Dog.

AL ST. JOHN SERIES
(Two Reels Each)
The Studio Rube (R-199, March 11).
Special Delivery (R-91. May 6).

MUTT AND JEFF CARTOONS
(One Reel Each)
The Crystal Gazer.
Stuck in the Mud.
Too Much Sap.

SUNSHINE COMEDIES
(Two Reels Each)
School Days (R-663. Feb. 11).
West Is West(. (R-402. Mar. 25).
Laughing Gas. (R-405. Mar. 25).
The Barnstormers. (R-550. April 1.)
His Wife's Son (R-88. May 6).

LUPINO LANE
The Broker (Two Reels).

GOLDWYN

The Grim Comedian (Rita Weiman). 5,509 Ft. R-553. Feb. 4. (C-656. Feb 11.)
Poverty of Riches (Leroy Scott). 5,641 Ft (R-589. Dec. 3. C-849. Dec. 17.)
The Man from Lost River (Katherine N Burt). 5,693 Ft. R-429. Jan. 28. (C-656 Feb. 11.)
A Poor Relation (Will Rogers). 4,669 Ft. (R-762. April 15) (C-875. April 22).
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
The Sin Flood (Special). R-317. Jan. 21
Grand Larceny. R-552. Feb. 4. (C-292 Mar. 18).
The Glorious Fool (5,392 Feet). R-198, March 11. (C-656. April 8.)
Man With Two Mothers. (R-549. April 1.)
His Back Against the Wall. 4,680 Ft.
Watch Your Step (R-972. April 29).
The Wallflower. 5,228 Ft.
The Night Rose. R-660. Feb. 11.
Come On Over (Rupert Hughes Prod.). (R-401. Mar. 25.) C-544. April 1.)
All's Fair in Love. (R-764. April 15.)
Head Over Heels (R-89. May 6).
When Romance Rides (R-878. April 22).

SPORT REVIEW
In the Pink.
Drawing Cards.
Self Defense.

W·W·HODKINSON

WINNIPEG PRODUCTIONS
Cameron of the Royal Mounted. R-321. Jan 21. C-546. Feb. 4.

HUGO BALLIN
Other Women's Clothes. (R-405. Mar. 25)

RENCO FILM CORPORATION
At the Sign of the Jack O'Lantern (R-426 Jan. 28) (C-656. Feb. 11).

TRIART PRODUCTIONS
The Young Painter (R-198, March 11).
Hope (Mary Astor).

HOL-TRE PRODUCTIONS
French Heels (Iren Castle), (R-554, Feb. 4). (C-656, Feb. 11).
No Trespassing (Irene Castle) (R-971. April 29).

M. M. STEARNS PRODUCTIONS
Free Air (All Star) (R-663. April 8) (C-86. May 6).

B. B. HAMPTON PRODUCTIONS
Heart's Haven (Adams-McKim).
The Grey Dawn (Adams-McKim) (R-88. May 6).

KINETO COMPANY
The Four Seasons (Four Reels).
Great American Authors' Series (One Reel Each).
Official Urban Movie Chats (One Reel Each).

METRO

(Six Reels Each)
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31.
Glass Houses (Viola Dana). R-864. Feb. 25. (C-292. Mar. 18).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.
Kisses (Alice Lake). (R-402. Mar. 25).
Seeing's Believing. (R-554. April 1.)
Hate (Alice Lake).
The Five-Dollar Baby (Viola Dana) (C-86, May 6).

S-L PRODUCTIONS
I Can Explain. (C-544. April 1.)
Don't Write Letters (Gareth Hughes).

REX INGRAM PRODUCTIONS
Turn to the Right (R-322. Jan. 21; C-748, Feb 18).
The Prisoner of Zenda (C-87. May 6).

TIFFANY PROLUCTIONS
Fascination (May Murray) R-968. April 29).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-Half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland is star of "The White Eagle." Charles Hutchison is star of "Go Get 'Em Hutch" Serial.

The Power Within (W. H. Tooker). R-322, Jan. 21; C-75, March 4
The Isle of Zorda (C-86. May 6).

Releases for Week of April 2
No. 14 of White Eagle (The Pivoted Rock).
The Anvil Chorus (Pollard One-Reel Comedy).
The Lion and the Mouse (2/3 Reel Cartoon Fable).
The Mark of Cain (Irene Castle—Three-Reel Reissue.) (R-553. April 1.)
Beat It (Lloyd One-Reel Reissue.) R-552. April 1.)
The Ballad of Fisher's Boarding House (One-Reel Drama). (R-554. April 1.)
The Opossum (One-Reel Bob and Bill Series).

Releases for Week of April 9
No. 15 of the White Feather (The Golden Pool).
No. 1 of Go Get 'Em Hutch (Chained to the Anchor).
Jump Your Job (Pollard—One-Reel Comedy).
The Rich Cat and the Poor Cat (2/3 Reel Cartoon Fable). (R-766. April 15.)
Next Aisle Over (Lloyd—One-Reel Reissue).
Shadows and Sunshine (Three-Reel Playlet Reissue—Baby Marie Osborne). (C-660. April 8.)

Releases for Week of April 16
No. 2 of Go Get 'Em Hutch (The Falling Wall).
Stand Pat (Parrott—One-Reel Comedy).
The Wolf in Sheep's Clothing (2/3 Reel Cartoon)
An Ozark Romance (Lloyd—One-Reel Reissue).
More Trouble (Pathe Playlet—Three-Reel Reissue). (R-763. April 15.)

Releases for Week of April 23
No. 3 of Go Get 'Em Hutch (The Runaway Car).
Full o' Pep (Pollard—One-Reel Comedy) (R-969. April 29).
The Wicked Cat (2/3 Reel Cartoon Fable) R-878. April 22).
Bride and Gloom (Lloyd Reissue—1 Reel).
The Mysterious Client (Three-Reel Reissued Playlet) (R-879. April 22).

Releases for Week of April 30
No. 4 of Go Get 'Em Hutch (The Tunnel Menace).
Kill the Nerve (One-Reel Pollard Comedy).
The Boy and the Dog (2/3 Reel Cartoon Fable).
Pipe the Whiskers (Lloyd Reissue).
Told at Twilight (Three-Reel Playlet Reissue—Baby Marie Osborne).

Releases for Week of May 7
No. 5 of Go Get 'Em Hutch (Shot Into Space).
Bays of Old (One-Reel Pollard Comedy).
The Eternal Triangle (2/3 Reel Cartoon Fable).
Follow the Crowd (Lloyd Reissue—One Reel).
Vengeance Is Mine (Three-Reel Reissue—Irene Castle).

R-C-PICTURES

Shams of Society (Walsh-Fielding Prod.—Six Parts). R-115, Jan. 7; C-202, Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319, Jan. 21.
The Call of Home (R-428, Jan. 28; C-858, Feb. 25).
Why Men Forget (R-553, Feb. 4; C-748, Feb. 18).
Two Kinds of Women (R-660, Feb. 11; C-748, Feb. 18).
Billy Jim (Fred Stone). R-663, Feb. 11; C-858, Feb. 25.
Beyond the Rainbow (All-Star). R-84, March 4; C-170, March 11.
Boy Crazy (Doris May). R-199, March 11. (C-292. Mar. 18).
The Vermilion Pencil (Sessue Hayakawa). (R-299. Mar. 18). (C-544. April 1.)
The Bigamist. (R-661. April 8.) (C-775. April 15.)
Queen o' the Turf (R-969. April 29).
Hy Meyer Travelaughs (One-Reel Each) (R-968. April 29).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES
Why Announce Your Marriage? (R-430, Jan. 28; C-748, Feb. 18).
Reckless Youth. (R-760. April 15.) (R-760. April 15.)

EUGENE O'BRIEN STAR SERIES
Clay Dollars (R-555, Feb. 4; C-656, Feb. 11)
The Prophet's Paradise (R-297. March 18) (C-86. May 6).

OWEN MOORE STAR SERIES
Reported Missing (C-964. April 29) (R-876. April 22).

CONWAY TEARLE STAR SERIES
Shadows of the Sea (R-205, Jan. 14; C-656. Feb. 11).
A Wide Open Town. (R-297. Mar. 18). (C-399. Mar. 25).
Love's Masquerade ((R-88. May 6).

SHORT SUBJECTS
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

UNITED ARTISTS

The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford), 9,984 Feet. R-573; C-649.
The Ruling Passion (R-554, Feb. 4; C-748, Feb. 18).
The Doll's House (Nazimova) 5,500 Feet. R-863, Feb. 25; C-75, March 4.
Fair Lady (Rex Beach Prod.) (C-875. April 22).

UNIVERSAL

JEWELS
The Leather Pushers (Series of Two-Reelers). R-425, Jan. 28; C-546, Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316, Jan. 21; C-546, Feb. 4.
Man to Man (Harry Carey). R-664, Feb. 11; C-748, Feb. 18.
Wild Honey (Priscilla Dean). R-200, March 11. (C-292. Mar. 18).

SPECIAL ATTRACTIONS
Headin' West (Hoot Gibson). R-554, Feb. 4; C-656, Feb. 11.
The Golden Gallows (Miss Du Pont). R-753. Feb. 18; C-858, Feb. 25.
Tracked to Earth (Frank Mayo). R-863, Feb 25. (4,477 Feet). C-170, March 11.
The Wise Kid (Gladys Walton). R-80, March 4; C-75, March 4; C-170, March 11.

Note—Refer to page 201 for explanation of reference marks

CURRENT FILM RELEASE DATES

Dangerous Little Demon (Marie Prevost). 4,751 Feet. (R-300. Mar. 18). (C-399. Mar. 25).
The Bear Cat (Hoot Gibson). (R-664. April 8) (C-874. April 22).
The Man Under Cover (Herbert Rawlinson). (R-760. Apr. 15).
A Wonderful Wife (Miss DuPont) (R-879. April 22).
The Man Who Married His Own Wife (Frank Mayo) (R-91. May 6).

SERIALS

With Stanley in Africa (George Walsh and Louise Lorraine). R-662, Feb. 11.
The Adventures of Robinson Crusoe (Harry Myers). (R-552. April 1.) (C-656. April 8.)

WESTERN DRAMAS
(Two Reels Each)

A Treacherous Rival (Laura LaPlante).
The Verdict.
The Big Ranger (Elmo Lincoln).
A Guilty Cause (Tom Santschi).

CENTURY COMEDIES
(Two Reels Each)

A Dark Horse (Sally, a Horse).
The Sleepyhead.
Cheerful Credit (Brownie).
Red Hot Rivals (Lee Moran).

STAR COMEDIES
(One Reel Each)

Beware.
A Gold Insect.
The Minute Man.
Loose Nuts.

VITAGRAPH

SPECIAL PRODUCTIONS

The Flower of the North (R-427, Jan. 28; C-656, Feb. 11).
The Little Minister (R-1129, Dec. 31; C-262, Jan. 14).
The Prodigal Judge (R-661, Feb. 11; C-75, March 4).
The Sheik's Wife. (R-296. Mar. 18). (C-399. Mar. 25).
Too Much Business (C-660. April 8).
Gypsy Passion (French Prod.). (R-663. April 8) (C-86. May 6).
My Wild Irish Rose.

CORRINE GRIFFITH

Single Track.
Island Wives (R-551. April 1) (C-875. April 22).
A Virgin's Sacrifice.

EARLE WILLIAMS

Lucky Carson (R-318, Jan. 21; C-748, Feb. 18).
The Man from Downing Street (R-661. April 1) (C-964. April 29).
Restless Souls.

ANTONIO MORENO PRODUCTIONS

The Secret of the Hills (R-85. Mar. 4.) (R-544. April 1.)
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow (R-555, Feb. 4).
The Matrimonial Web (R-2220; C-289).
The Angel of Crooked Street.

WILLIAM DUNCAN

No Defense (R-425, Jan. 28; C-546. Feb. 4).
The Silent Vow (R-760. April 15) (C-964. April 29).

LARRY SEMON COMEDIES

The Sawmill. (R-297. Mar. 18.)
The Show Shop (R-663. Feb. 11).

JIMMY AUBREY COMEDIES

The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

WID GUNNING, INC.

White Hands (Hobart Bosworth). 5,654 Ft. R-663. Feb. 11. C-748. Feb. 18.
Bear, Boy and Dog (2,053 Ft.).
Puppy Days (959 Ft.).
Robinson Crusoe Hours (966 Ft.).

Entertainment Series

Phil Kennedy.
The Blonde Vampire.
Foolish Monte Carlo.
The Bootleggers (R-764, April 15).
The Love Nest.
Don't Blame Your Children.
Mrs. Dane's Confession.
The Blue Mountain Mystery.
Rime 'Em Cowboy.

STATE RIGHT RELEASES

ALEXANDER FILM CORP.

Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ARTCLASS PICTURES

After Six Days. (R-553. April 1.)

AYWON FILM CORP.

Across the Border (Big Boy Williams). (R-550. April 1.) (C-656. April 8.)
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage).
Hair Trigger Casey (Frank Borzage).

CLARION PHOTOPLAYS, INC.

Expose of Sawing a Lady in Half. 1,475 Feet.

C. C. BURR

Burn 'Em Up Barnes (Johnny Hines). R-311. (C-399. Mar. 25).

CANYON PICTURES

The Raiders (Franklyn Farnum) (R-88. May 6).

EQUITY PICTURES

Where Is My Wandering Boy Tonight? R-550. Feb. 4. C-858. Feb. 25.
What No Man Knows (Clara Kimball Young). R-1077. C-108. Jan. 7.
The Worldly Madonna (Clara K. Young). (R-763, April 15.)

EAST COAST PRODUCTIONS

Ashes. (R-551. April 1.)
Any Night.
The Greater Duty.

EXPORT AND IMPORT

The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. R-427. Jan. 28.

C. B. C.

Star Ranch Westerns (Two reels, bi-monthly).
Life's Greatest Question.
Sunset Comedies (Series of 26 featuring Billy West, Two Reels Each.)
Sunrise Comedies.

DI LORENZO, INC.

Blaze Away (Big Boy William). (R-406. March 25) (C-964. April 29).

PHIL GOLDSTONE

Taking Chances (Dick Talmadge). R-756. Feb. 18.

HOWELL SALES CO.

Intrigue (Pola Negri). (R-298. Mar. 18.)

G. H. HAMILTON

Give Me My Son (R-83, March 4; C-170, March 11).
In Self-Defense (R-92. May 6).
When Knights Were Bold.

J. W. FILM CORP.

Should a Wife Work? R-665. Feb. 11.

HOUDINI

The Man from Beyond (Houdini). (R-759, April 15.)

L. & H. ENTERPRISES

Daughter of the Night. R-114. Jan. 7.

LEE-BRADFORD

Determination (R-319. Jan. 21) (C-656. April 8).
Flesh and Spirit. (R-762, April 15.)
Squirrel Comedies.

BERT LUBIN

Partners of the Sunset (Allene Roy) (R-970. April 29).

McGOVERN AND EGLER

(Shorty Hamilton—Two-Reelers)
Pony Boy.
Grit.

PACIFIC FILM COMPANY

Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).
The Girl from Rocky Point. R-81. Mar. 4.
The Able-Minded Lady (R-199, March 11).
The Forest King. (R-406. Mar. 25).

EDDIE POLO

Cap'n Kidd (Serial). (R-553. April 1.)

PRODUCERS' SECURITY

The Man Who Paid. (R-404, Mar. 25; C-755, April 15.)
Irving Cummings Series (Two Reels).
Welcome to Our City (Maclyn Arbuckle). R-756. Feb. 18.

RIALTO PRODUCTIONS

False Brands. (R-297. Mar. 18).
Arrest Norma McGregor.
Wolf Pack. (R-763, April 15.)
Judgment.

RUSSELL CLARK

The Man Worth While (Romaine Fielding), 5,164 Ft.
The Love Slave (Lucy Dorraine), 5,496 Ft.
The Offenders (Margery Wilson).
Insinuation (Margery Wilson).

SECOND NATIONAL

David and Jonathan. R-661. Feb. 11.
Her Story. R-85. Mar. 4.
The Night Riders (R-878. April 22).

W. M. SMITH

So This Is Arizona (R-878. April 22).

TRUART FILM CORP.

A Wedding Feast Among the Borneo Dyaks.
Perilous Ascent of the Zinal-Rothern.
Pelican Island.

WESTERN PICTURES' EXPLOITATION

Making the Grade (David Butler). R-307. Jan. 14. C-656. Feb. 11.
Blue Blazes (Lester Cuneo). R-320. Jan. 21.
Hell Hounds of the West (Dick Hatton). R-549. April 1.)
The Masked Avenger (Lester Cuneo). (R-664. April 8.)
The Man from Hell's River (R-970. April 29).
Ridin' Wild (Roy Stewart) (R-90. May 6).

SACRED FILMS, INC.

Abraham and Sarah (R-198, March 11).
Abraham and Lot.
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes). R-865, Feb.

WARNER BROS.

A Dangerous Adventure (Serial). R-300. Mar. 18.)
Your Best Friend (Vera Gordon.) (R-552. April 1.)
F. O. B. Africa. (R-553. April 1.)

MISCELLANEOUS

J. STUART BLACKTON

The Glorious Adventure (Lady Diana Manners). 7,730 Feet (R-91. May 6).

M. J. BURNSIDE

Yankee Doodle, Jr. (R-299. March 18) (C-875. April 22).

FEDERATED EXCHANGES

Screen Snapshots.

JOE ROCK COMEDIES

Pot Roast (One Reel).
The Whirlwind.
Help Yourself.

HALLROOM COMEDIES
(Two Reels)

From Soup to Nuts.
Beware of Blondes.

CHESTER COMEDIES

Birthday Guests and Jungle Pests
Snooky's Home Run.

D. W. GRIFFITH

Orphans of the Storm. R-1125. Dec. 31. C-312. Jan. 21.

HARRY LEVEY

Around the World with Burton Holmes (R-90. May 6).

WARREN A. NEWCOMBE

The Enchanted City (One Reel). R-752. Feb. 18.

PRIMEX PICTURES CORP.

Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

PRIZMA

Magic Gems.
Away Dull Care.
Seeing the Unseen.
Nippon.

PIONEER FILM CORP.

The Forgotten Woman (Pauline Stark). R-552, Feb. 4.
The Leech (Claire Whitney—Six Reels). (R-663. April 8.)
Beyond the Crossroads (Ora Carew). (R-662. April 8.)
The Crimson Cross (R-90. May 6).

Note—Refer to page 201 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Open Letter to the I. A.

Note—This letter was read at a regular, largely attended meeting of the American Projection Society, which is a large organization of I. A. men, and numbers in its membership the best projectionists in New York City.

At the close of the reading a motion was made by Cecil Wood, of the Capitol Theatre, New York City, that the letter in its entirety be indorsed. The indorsement was unanimous, the president, Joseph Basson, remarking that the American Projection Society should be proud of being one of the first to use the title Projectionist.

I am only sorry that time prevents its also being presented to the International Projection Association, a similar organization in the Bronx, which I am morally sure would also have indorsed it unanimously. Al Polin, its president, was present at the A. P. S. meeting.

To the I. A.

To the I. A. Membership, the Coming Convention, and to the President who will be elected, Greeting:—Right in the beginning let me say that only the fool refuses to change that which is wrong. The wise man well knows he is not perfect and is anxious and willing to change when it is shown that he is in error.

In the early days of the moving picture industry the man who projected moving pictures was really nothing more than the "operator of a machine." There was no knowledge of any importance either required or available. Projection consisted merely in exactly what the title "operator" implies, viz., operating a machine. Projection, as we know it today, did not exist. It was not even dreamed of. The motion picture, as we know it today, did not exist. What was then called a motion picture was a crude novelty which drew patronage merely because it WAS a novelty and a curiosity. It was crude and the machine with which it was projected was crude and very simple. In the opinion of nine out of ten men in that day the moving picture would live but a short while, and when the public finally tired of the new toy it would drop back into oblivion.

Did Not Die

But the moving picture did NOT die. Instead it lived, and we of today see an almost unbelievable development from so small a beginning. The photoplay now is in itself a complicated affair, often offering an entire evening's entertainment for which the public pays up to as high as two dollars a seat.

The films themselves are accurate down to so infinitesimal a measurement as one-twenty-thousandth of an inch. Theatres have been built and are being built which cost millions of dollars, the entire income from which will be and is dependent upon what comes through the lens of the projector. Projection apparatus has become costly and complicated, and has in its vital parts an accuracy as close as one ten-thousandth of an inch.

THE MAN WHO HANDLES PROJECTION IN OUR THEATRES OF TODAY HAS CEASED TO BE MERELY THE "OPERATOR" OF A MACHINE. I make this statement without reservation, and defy any sane mane to successfully argue against it.

Here are my reasons: The man who projects the pictures of today is recreating or reproducing that which is indeed nothing less than photographic reproduction of absolutely everything the stage has to offer, minus actual speech, but plus many things the stage cannot possibly even attempt to offer. It lies within his power, by the use of high grade skill and a wide range of knowledge to render the photoplay, which in itself high class a thing of wonderful beauty, a thing which will send away enthusiastic audiences

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

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by unintelligent work he may project it as a fuzzy looking, dimly lighted affair, which is unsteady and in which the players move with jerky, jumping-jack action, so that the reproduction becomes a very travesty upon the scene as it was portrayed by the players, even as a poorly rendered piece of music is not a correct reproduction of the original. IS NOT THIS ENTIRELY TRUE? Lives there the man who knows anything at all about the facts who will question, much less deny it?

Necessary Range of Knowledge

To reproduce the modern photoplay well and EFFICIENTLY—in other words, to do really creditable work, the man who projects pictures MUST have a pretty wide range of electrical knowledge, covering dynamos (for dynamos of considerable capacity are placed directly in his charge, the efficiency of which will depend, in large measure, upon the skill and knowledge with which he handles them); motors, for motors of both large and small capacity are placed directly in his charge, the efficiency and the very length of useful live of which will be dependent largely upon his knowledge and skill in handling them. He must know optics, for unless he be well grounded in light action and very well grounded in the optical problems of what has come to be known as "projection optics," there will be inevitable waste of light and something less than high class results upon the screen. He must be at least a fairly good mechanic, because the vital parts of the projector are very high speed, extremely accurate and they work under very heavy strain.

In addition to all this and very much more, he MUST be able to judge of naturalness of action of moving things, because he is called upon to reproduce it upon the screen, and unless he is able to correctly synchronize projection speed with widely varying camera speed, he cannot possibly reproduce the scene on the screen as it was produced by the players.

Taking all these various things into consideration, I defy any man to say the man who projects moving pictures is merely the "operator of a mechanism." He now projects pictures, in all that entails, and his work has very much to do with the drawing power of the box office. He therefore is a

Projectionist.

This title was introduced to the industry several years ago. It has been adopted by all the leading manufacturers of projectors, by many large theatres who officially proclaim their men projectionists, by the trade papers in general and by very many of the advanced men, as well as by quite a few locals of the I. A. itself.

It would be universally adopted very quickly, but for one thing, viz.: the name of the organization of the men itself, which same I shall try to show you ought, just as a matter of plain common sense, to be changed.

It is entirely foolish to refuse to admit that, while "operator" may have been quite correct and quite sufficient in the early days of the industry, today it is neither. It is now a largely meaningless and entirely inadequate title, and clinging to it works great harm to the men and to the organization, as I shall try to show you, asking, however, that you for the moment lay aside all preconceived notions and bias, approaching the matter with an open mind. In other words, consider the matter entirely upon its merits.

Exhibitor Swayed

The exhibitor and theatre manager is but human. He is influenced and swayed by exactly the same thing other men are influenced and swayed by.

Answer me this question: Is it not a fact that the average man looks upon the mere operation of a machine as a thing requiring some practice, plus a very moderate amount of skill? Is it not the fact that the average man is willing to pay only a very moderate amount of money for the services of a man to "operate a machine," because he just naturally visualizes the "operator" as a man with a "trade," which requires practice more than brains? Many exhibitors even believe that a "boy can operate a machine," hence they very naturally fight any attempt to raise wages. They fight it because THEY HONESTLY BELIEVE THAT PROJECTION ENDS WITH "OPERATING A MACHINE," and most any one can do that as well as another.

Another Angle

And now let us examine into the matter from the other angle. Let us forget the "operator," and call him a PROJECTIONIST. Does it make any real difference? What happens anyhow?

Why at first nothing at all happens, except that the manager sneers, the exhibitor laughs and some others give an exhibition of how little they know by trying to poke fun. But wait awhile. The trade papers already use the term. The projector advertisers already use it. The new handbook will use it. Progressive men who project pictures are very generally beginning to use it. Let us assume the name of the organization is changed to include it. The Society of Motion Picture Engineers long ago gave it their unanimous approval. All this has its effect. Soon the manager forgets to sneer.

The exhibitor no longer laughs, and the others, including the manager and exhibitor, have an unconsciously increased respect for the projectionist, because they unconsciously visualize the projectionist as something distinctly higher than the mere operator of a mechanism. INSTEAD OF THINKING MACHINE, THEY NOW THINK PROJECTION, and THERE IS A DIFFERENCE, and a very decided difference too. As well dispute the fact that one and one make two as to question the foregoing, and the sooner the I. A. and the projectionists of this and other countries realize it, the better for them. It is the practical working of psychology, and IT WORKS THAT WAY.

The organization has a continual fight to maintain wages at their present level, because of the fact that the men are, by com-

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parison with other TRADES, very well paid, taking the year as a whole. But projection is NOT A TRADE, and the projectionist is not merely a machine operator.

There is crying need for really high class men in projection rooms—men capable of earning at least a hundred dollars a week, and THE MOVING PICTURE INDUSTRY WILL NEVER PLACE ITS PRODUCT BEFORE THE PUBLIC AT ITS HIGHEST VALUE IN BOX OFFICE DRAWING POWER UNTIL EITHER THE MEN NOW IN PROJECTION ROOMS MOUNT TO THAT LEVEL, OR OTHERS TAKE THEIR PLACE WHO WILL. The start is to give the men now projecting a distinctive title. He is no more an "operator" than the organist is an operator because he "operates" an organ. Give him something to live up to.

Instead of the present "And Moving Picture Machine Operators" in the organization name, which acts to literally rub the mechanical side of projection under the nose of the manager and exhibitor, change it to "And Moving Picture Projectionists." The name as it now is in itself declares the man to be a cheap man—a machine operator.

Don't Forget

Some will raise the cry that "the name of the organization should not be changed. It is established, etc., etc. This is pure piffle. There is nothing at all in it, and anyhow it is old stuff because the name HAS BEEN CHANGED TWICE ALREADY, once by the Omaha convention and once by another convention.

As I said before, gentlemen, think the matter over carefully. DON'T be small enough to let preconceived ideas interfere with examining the matter STRICTLY ON ITS MERITS. If my argument is sound, then be men, admit it, and change the name. If it is not sound, show me wherein it is unsound and I will cease from troubling.

A One-Lung Theatre

C. C. Klutts, manager, projectionist, owner, janitor, of the Glades Theatre, Moore Haven, Florida, writes us, somewhat amusingly, as follows:

Dear Richardson: Am a subscriber to the World and take great interest in the problems set forth in your department. To my way of thinking you are doing a wonderful work.

Am owner, manager, projectionist, janitor of a one-lung, small-town theatre, giving "clean, wholesome entertainment for the whole family" out here in the Florida Everglades. Am using one Power's 6A projector, but contemplate installing another soon.

I use A. C. at the arc, with White Flame carbons. Recently have noticed difficulty in illuminating bottom portion of screen unless the "spot" be near top of aperture. Where may I obtain book on upkeep and care of Power's projectors?

The small-town theatre, be it "one-lung" or two, is a very splendid institution, in that it gives to those of small towns the amusement they crave, lack of which is sending hordes of young men and girls off to the "bright lights," which but few of them ever really find. I am strong for the small-town man. We need him and need him badly. The better show he is able to put on, the better it is for those hundreds of thousands—yes MILLIONS, who must perforce depend upon him for absolutely all the theatrical amusement they can possibly have, as well as for the visualizing of the news of the day, which otherwise reaches them only in a more or less garbled and very brief form in their local paper.

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NEW YORK TUBERCULOSIS ASSOCIATION

I am requesting the Power's Company to send you a booklet they get out, and would earnestly recommend to you that you send six dollars to the MOVING PICTURE WORLD at once, ordering the new handbook, so that you will get one of the first (autographed) copies June first. It will be a 1,000 page book, and one you simply cannot afford to be without.

The trouble you name seems to be due to your optical train being out of line. If you have a handbook, see page 112. Remove all your lenses. Attach a stout thread to your carbon near the crater, pass it through the condenser opening, the aperture and the projection lens opening. Attach it to a light stick with a bit of give, or spring to it, placed across the lens port, and stretch the thread tight.

Now move the lamp and the stick until the thread is EXACTLY in the center of the condenser opening and the projection lens opening. It will be better if you can leave the lens barrel in place, removing the lenses themselves.

Now see if the thread is not out of center in the aperture. I think you will find it is, and whatever causes it must be remedied. The thread must be central in the aperture and the other two openings.

Note: Before doing this be certain that your projection lenses are reasonably snug in their mounts—that they are not loose enough to "tilt" appreciably.

Reel End Alarm

Leonard C. Pagenhardt, projectionist, Westernport, Maryland, is the inventor and patentee of a reel end alarm, patent drawings of which he sends me. The device seems to be practical. We wish him success with it.

The alarm is "set" at any desired distance from end of film by pressing a small "leaf" down across the film roll and winding the film over it.

When the leaf is reached in the process of projection it is released and is impelled out against the side of the magazine, where it engages a lever which operates an electric contact, which gives the signal.

Whether or not Brother Pagenhardt proposes marketing the device I cannot say, but presumably he does. It is simple and practical.

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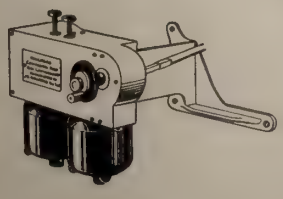

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Exploiting Projection in California Proves Profitable and Entertaining

ATTEMPTS have been made in the past to exploit projection by placing machines for a short time in the windows of local stores or in the lobby of a theatre, and occasionally by displaying them on floats paraded through the streets. Particularly progressive press agents have been known to give projection a little publicity by taking a few lines to tell about it in the space so liberally used in the newspapers to inform patrons regarding other matters connected with the showing of films.

Beyond this, the public knows no more about how the picture gets on the screen than most of us understand about the theory of Relativity. Gradually, however, those who make pictures, those who show pictures, and those who spend money to look at them are beginning to realize that projection plays quite an important part in the enjoyment of good films. We say good films advisedly, because good films depend to a considerable extent upon good acting and good photography, and these lose much of their effectiveness without good projection.

Our own F. H. Richardson has done much to develop proper interest in satisfactory projection and up in the little room at the top and rear of the house, we now find capable, conscientious, well-paid men with complete and up-to-date projection equipment getting results on the screen which are almost perfect.

Out On the West Coast

Out on the West Coast, however, where many excellent things originate, the American Theatre, Oakland, California, has managed to secure projection exploitation which is considerably in advance of any that has heretofore been called to our attention. When Rex W. Midgely, vice-president and general manager of the American Theatre, was in New York sometime ago, he saw Powers' G. E. High Intensity Arc Lamps used in the Central Theatre—the Universal Film presentation house on Broadway, and resolved to be the first on the Coast to use this important improvement in projection illumination.

The order for Powers' projectors with the new lamps was placed with the Theatre Equipment Supply Company, San Francisco distributors for Powers, and Mr. Midgely made up his mind to put the new equipment over in a way which would be really effective.

The first step in his plans for the exploitation of the new projection was to arrange with the Theatre Equipment Company for a private showing for the benefit of local theatre owners and managers, projectionists and others connected with the motion picture industry. This private showing, in itself a broadminded idea, was highly successful and much encouraged.

Mr. Midgely proceeded with his exploitation arrangements, which were to give the patrons of the American a convincing and novel demonstration of the merits of the high intensity lamp.

A Well Planned Effort

Of course, "projection" means very little to the average patron of a motion picture house, but Mr. Midgely had the whole thing so planned that even a child could see the difference between the new method and the old.

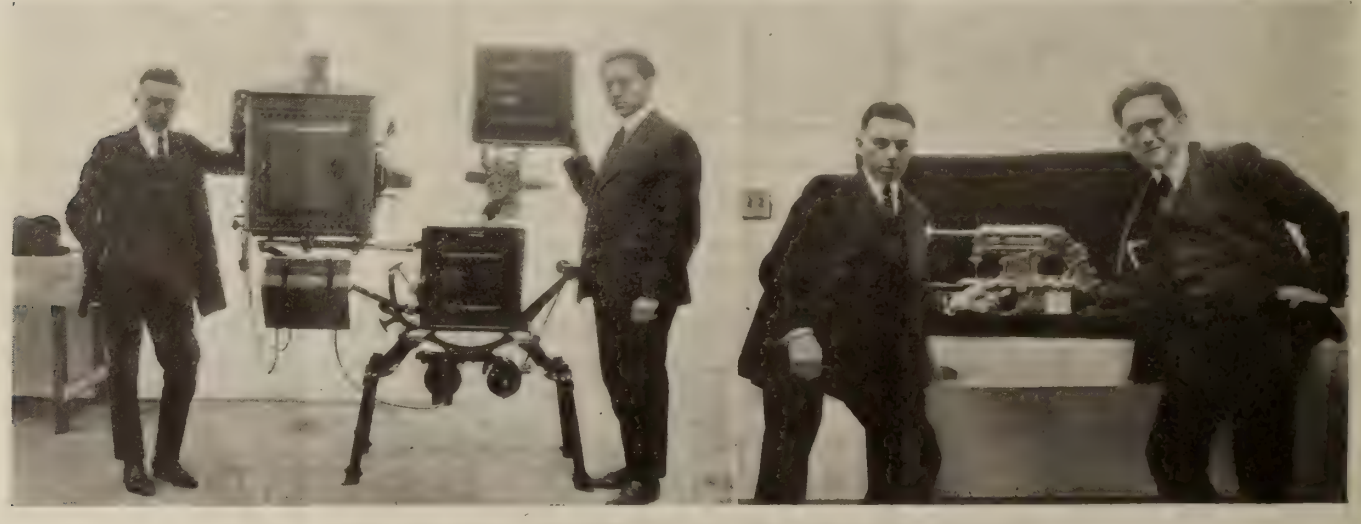
A lecturer was engaged and a film taken showing the new equipment, and at each performance the audience was told how the General Electric Company had developed this lamp through the research work done during the war to get a better searchlight for the government. Then the lecturer explained how the Nicholas Power Company, manufacturers of the projector, had co-operated with the General Electric Company to adapt this lamp so that it might be used for showing films more effectively, and pictures of the new lamp were shown so that the audience might gain a better idea as to how the improved results were secured. After this, a picture was shown with the lamp generally used and a changeover made showing the picture with the high intensity lamp, so that the audience could plainly see that the new light was much stronger and of a superior quality.

Changes Made Frequently

These changes were made a number of times during the performance, and the patrons of the American expressed enthusiastic and loud-voiced approval. The whole program went over big, and as this demonstration was kept up for sometime, the film fans of Oakland have also become projection experts.

Much of the success of this test was due to the good work of the projectionists and Benjamin F. Gillard and L. S. Gibbs are entitled to honorable mention for the part they played up in the little room sometimes called the "heart of the house." Mr. Midgely has done a fine piece of work for himself and the whole industry by demonstrating the advantages of the Powers G. E. Lamp in this way, but he has won more than mere praise.

The exploitation of projection in this way gained for the American much free publicity, and showed immediate and highly satisfactory results in the box office. Theoretically, exhibitors should install every new and good improvement in projection as soon as it comes on the market, and when times are very good, they do something that approximates this, but just now they must be shown that the change will be a profitable one. It is very apparent that Rex W. Midgely of the American Theatre, Oakland, California, has proved in a practical way that better projection pays.



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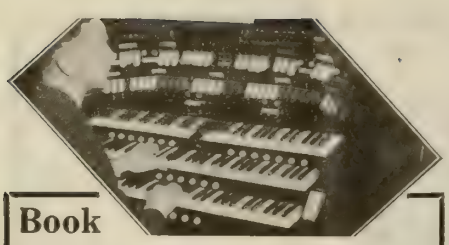

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Loew's New York State Theatre Has A Simplex Equipped Projection Room

THE accompanying illustration shows the projection room of the Loew's State Theatre, New York City. Those who designed the room had in mind the comfort and health of the projectionists who would work there, as the approximate measurements of same are, thirty-five feet in length, thirteen feet in width by twelve feet high.

The equipment installed at the time of the opening consisted of three Simplex projectors equipped with type "S" lamps and lamphouses, 3,000 feet magazines, arc light reflectors, film footage registers, asbestos heat shields, extra long light shields, double speed control handles, double motor switches (both of which permit of the starting, control of motor speed and stopping of same), from any side of the projectors. Robin speed indicators and Kinolite lenses are also part of the equipment.

Other Equipment

In addition to the three Simplex projectors, a Simplex stereopticon and a Simplex spotlight, are installed. All of the above equipment is finished in battleship grey enamel with highly nickeled parts, thus keeping in harmony with the color scheme of the projection room, which too is finished in battleship grey.

Remote control panels are installed on the front wall of the projection room opposite each projector, making it convenient for the projectionists to control the amperage as needed from a battery of multiple rheostats which are located in a separate room adjoining the projection room.

The picture does not show the room in which the rheostats are located, but it does show the new pedestal shoe under the pedestal feet. These shoes are a very recent product of the Precision Machine Co., Inc., and add greatly to the appearance of a projection room. These shoes are used in place of wood blocks or platforms in raising the projector feet from the floor, and permit for cleaning thoroughly around the base.

With the advent of the Simplex Sun-Light high intensity arc lamp, the above type "S" arc lamps were replaced with the Simplex Sunlight arc lamps. While the picture only shows two of these installed, Mr. Michael J. Campbell, supervisor of projection for the entire Loew Circuit of theatres in Greater New York, states that since the picture was taken the third Simplex projector has also been equipped with one of these.

In addition to the State Theatre the following Loew Theatres are equipped with the Simplex Sun-Light high intensity arc lamps. In New York City, the Orpheum, Eighty-third street, Boulevard, Burland, National, Rio Victoria and Greeley Square. In Brooklyn, the Alpine, Brevoort, Metropolitan, Broadway and Gates. In Newark, N. J., Loew's State.

Guerin Junior Indicator Demonstrates Its Value

In our issue of May 6, the Better Equipment Department advocated the use of seat indicating devices as minimizing the work of the ushers and permitting of a smaller staff to produce satisfactory results.

The Guerin Theatre Seating System, Inc., of New Orleans, evidently read the article, as we are just in receipt of a communication from them, backing up our views with information that two of New Orleans' finest theatres have installed Junior indicators, built by the Guerin Company and are now able to seat the largest crowds in a fraction of the time formerly required and with a total elimination of confusion, also that the Merrill Theatre of Milwaukee has also installed the device with the most satisfactory results.

Not only does the Junior seat indicator permit the seating of one hundred patrons in the same time required to seat twenty-five under the old system, but houses using them have

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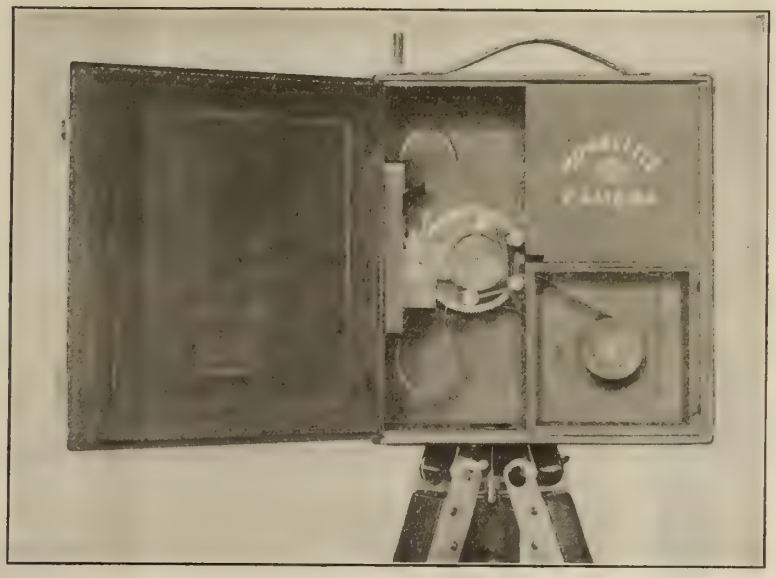

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Lens 3.5
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200 Ft. Capacity
1 Tripod
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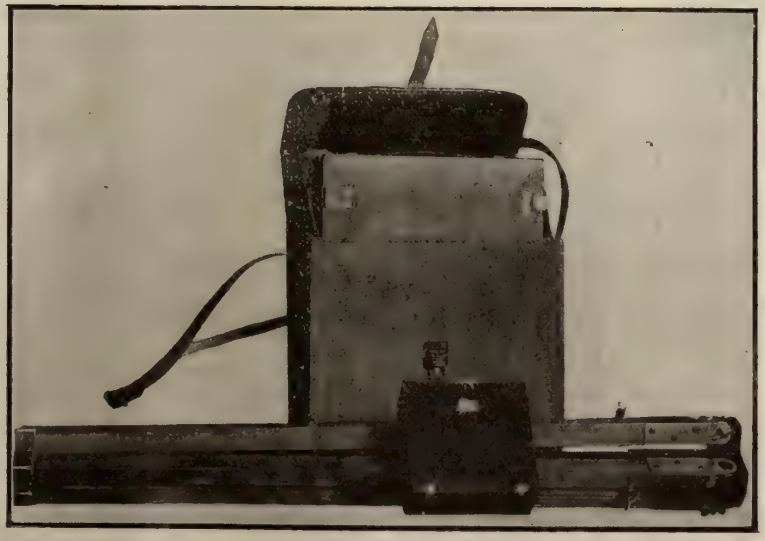
4 Magazines



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They Talk
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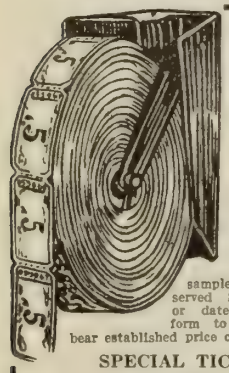
Howells Cine Equipment Company, Inc.

740 Seventh Avenue J. C. Hornstein, Gen. Mgr. NEW YORK

found the indicators a novel advertisement and an added attraction. Many theatres in which they have been installed have noted that hundreds of new patrons have attended the shows, being attracted by the novelty of the device and a desire to see it operate.



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Joe Hornstein, in New Quarters, Offers Big Bargains in Motion Picture Cameras

JOE HORNSTEIN, having outgrown his quarters in the Godfrey building, has hired the entire building at 740 Seventh avenue, corner of Forty-ninth street, New York, where he now occupies two floors, the lower floor being devoted to the purposes of show room and sales department and the upper floor to the offices and store rooms.

In addition to his line of motion picture equipment, the Howells Cine Equipment Company, of which Joe is vice-president and general manager, has, during the past few months developed a tremendous volume of business in the wholesaling of radio equipment.

The Howells Cine Equipment Company is the wholesale sales agent for the Marko Eveready A. and B. storage batteries and dry cells, electrose insulators and dials, Pacent jacks, plugs and multi jacks, Westinghouse telephone equipment, Maganvox amplifiers, Brandes head telephones, Copperweld antennae wire and Ideal transformers.

The Howellite Camera

How the mischief he accomplished it, we don't know, but Joe Hornstein has certainly put one over.

We ran into his new office the other day to congratulate him on his new and amplified quarters and Joe showed us a motion picture camera which he was retailing at $100.00 per.

This camera, by name, "The Howellite," is equipped with a 3.5 anastigmat, with iris diaphragm, a brilliant finder, carrying case, two extra magazines and a tripod.

The entire lay-out weighs in the neighborhood of ten pounds and has a capacity for two hundred feet of standard motion picture film.

The focusing device is simple and convenient, the mechanism strong and sturdy and we rather imagine that the Howells Cine Equipment Company will have the deuce of a job keeping purchasers in line while the cashier is counting over the one hundred dollar bills.

The only drawbacks lies in the fact, which Joe confided to us, that only a limited number can be obtained and the late comers for one of the biggest camera bargains ever known will probably trot back home with the hundred dollar bill still in their pocket and regret in their hearts that they did not get on the job earlier.

Meanwhile, Joe's new ranch at 740 Seventh avenue, is the cameraman's mecca.

Buffalo's New Web Will Cost $80,000

The new Web Theatre, built on the site of the old Kick House by Contractor Robert Bennett and designed by C. M. Borter, has been opened in Niagara Falls, Ont.

The Web is one of the finest theatres in the surrounding vicinity of the Niagara frontier and probably the best equipped for its size, of any motion picture house in the locality. The building is of brick, concrete and steel and as nearly fireproof as possible. The capacity is 1,000 on one floor and balcony. The seats are leather covered with a space of 31 inches for each. The switchboard which is located in the basement has the appearance of a miniature power plant. The heating equipment includes a large steam boiler with an extensive radiator system in operation throughout the building. A large electric fan removes cold air and forces warm air in through a series of flues. The latter process will be reversed in warm weather and warm air will be displaced by cooler air.

Simplexes and Transverter

Two type "S" Simplex machines have been installed in the projection room which is in the rear of the balcony. These are supplied with current through a Hertner Transverter, supplying 75 ampers to each machine at a six volt rate. Latest spotlights with color wheels have been installed by the Perkins Electric Company at Toronto.

The theatre represents an outlay of $80,000 by five men who form the directorate. They are: H. Williams, G. Ellis, C. M. Borter, G. A. Briggs and F. H. Boulter. The first initials of the first three men's names has been adopted as the name of the theatre, the "Web." Mr. Williams is president and Mr. Borter, secretary and treasurer.

Less Than Cost To Manufacture $10 f.o.b. Chicago

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Large user of motors cancelled order and is letting them go at sacrifice prices. They are strictly first class—new—and guaranteed for 1 year by us.

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Official Organ of the Italian Cinematograph Union

Published on the 15th and 30th of Each Month

Foreign Subscription: $7.00 or 35 francs Per Annum

Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy

NOTICE

We have developed in our laboratories processes of recovering the valuable constituents of waste film and we are desirous of making a connection with a concern with facilities for taking up the processes on a commercial basis. Box 264, care Moving Picture World, 516 5th Ave., New York City.

TYPHOON COOLING SYSTEM

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The roundness and depth of the positive image—its stereoscopic effect, depend upon the gradation quality of the film—its ability to reproduce a long scale of tones.

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Has this reproductive quality—and in addition, uniformity, latitude in exposure and exceptional fineness of grain. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Mov-Ezy Chairs at the M. P. T. O. A. Convention Exposition at Washington

THE Mov-Ezy theatre chair, of which Josiah Patridge & Sons' Company, Inc., are the manufacturers and general sales agents, will be one of the bright and shining features of the exposition which will be held in connection with the M. P. T. O. A. Convention in Washington, where it will be found in Section D, Booth 1, in the Coliseum Building.

The Mov-Ezy, which its manufacturers claim is the only real improvement that has been made in theatre seating during the past 50 years, possesses the valuable feature of permitting its occupant to swing sideways and thus allow a latecomer to the show to pass in comfort to his or her seat without necessitating the rising of those already seated.

This feature permits rows of seats being placed together as closely as the law will allow and yet give plenty of passage room between them.

The Mov-Ezy automatically returns to its front facing position and no force of attendants is required to go through the house and straighten the chairs after the show.

It is an extremely comfortable, single-pedestal seat, with individual arms, and may be obtained in any type of finish desired.

An installation of Mov-Ezys has been used during the past nine months in the Fabian Enterprise's playhouse, in Passaic, N. J., and not only has the seating given the utmost satisfaction to both the proprietor and patrons of the theatre, but visiting showmen have been impressed by the Mov-Ezy's great and novel advantages that many recent orders have been received by its manufacturers.

Those unable to visit the convention exposition at Washington can inspect the display at the New York show rooms of Josiah Patridge & Sons' Company, or will be furnished illustrated descriptive literature by them on request.

New House for Chicago

Chicago's northwest side will have a new $600,000 motion picture theatre and office building on the site of the famous Excelsio Park.

Architect S. Milton Eichberg bought the property, and will design a 2,500 seat house to be in the rear of a three-story store and office building to cover the entire property.

Fewer Incorporations

Only five companies, with an aggregate capitalization of $67,000, entered the motion picture industry in New York State during the past week, ending April 29, according to the records in the secretray of state's office at Albany.

These companies were all located in the metropolis, and include: The Hudson Productions Co., capitalized at $20,000, with Lee Morrison, H. L. Cort and D. L. Schneer, New York City; The Love Nest, Inc., $10,000, Nicholas Toce, J. H. and Gertrude Markus, New York; Walter Picture Corporation, $35,000. Sam Roseman, Josephine McKenna, Frank Martin, New York; Forum Construction Corporation, $1,000, A. Johnston, I. G. Ornstein, Russell Goldman, New York; Criterion Operating Corporation, $1,000, Samuel Weinberger, Zelda Seidel, H. A. Rosenfeld, New York.

Picture Theatres Projected

LOS ANGELES, CALIF.—C. F. Stewart will erect one-story theatre on Vermont avenue, with seating capacity of 600.

LOS ANGELES, CALIF.—George C. Malloy plans to erect theatre at Queen and Commerce streets, to cost $80,000.

EUSTIS, FLA.—Mattocks-Wheeler Building Company has plans by Allan J. McDonough for theatre, to cost $31,000.

MOULTRIE, GA.—A. Huber will erect moving picture theatre.

WAYCROSS, GA.—Waycross Amusement Company will erect theatre, with seating capacity of 1,500. Address Frank Adams, manager.

CARBONDALE, ILL.—Marlow Brothers, owners of theatres in Herrin, Murphysboro and Carterville, are looking for suitable sites for erection of theatre.

FRANKFORT, IND.—M. C. B. Theatre Company has plans by Rodney Leonard, Peoples Life Building, for new theatre to replace one destroyed by fire.

MUNCIE, IND.—Masonic Temple Building Association has started work on its new building at Main street and Madison avenue, to include theatre.

DES MOINES, IA.—Famous Players-Lasky Corporation has leased site at 1117-19 High street for erection of one-story office and film exchange, 42 by 120 feet.

WHITMAN, MASS.—John Whitney has plans by Woodbury & Stuart, 581 Boylston street, Boston, for two-story wood and stucco, brick front moving picture theatre and store building, 52 by 98 feet, to be erected on Washington street.

BAY CITY, MICH.—People's Theatre Company contemplates the erection of moving picture theatre on Midland avenue, with seating capacity of 750, to cost $35,000.

DETROIT, MICH.—Detroit Motion Picture Corporation, 608 Stroh Building, has acquired site on Vernier road for erection of studio, to cost $50,000. Address Frank L. Talbot, president.

KANSAS CITY, MO.—Henry K. Given plans to erect moving picture theatre, garage and store building on Troost avenue, between Robert Gillham road and Ruth street ,to cost $250,000. Theatre will have seating capacity of 1,750.

BROKEN BOW, NEB.—W. E. Rama and J. B. Hickman have opened Sun Theatre with first-class picture program.

ALBUQUERQUE, N. MEX.—Joseph Barnett has plans by Trost & Trost for five-story theatre and store building to be erected at Central street and Second avenue.

COBLESKILL, N. Y.—J. J. Stacey has plans by L. Rodman Nicols, 125 Broadway, Schenectady, for two-story brick moving picture theatre, 45 by 125 feet ,to be erected on Main street, to cost $45,000.

LONG ISLAND CITY, L. I., N. Y.—Joseph Kneer, 388 Broadway, has plans by Robert D. John, 56 West 45th street, New York, for theatre to cost $100.000.

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Hundreds of other bargains. Write or wire. Immediate shipment.
BASS CAMERA COMPANY, 109 No. Dearborn St.
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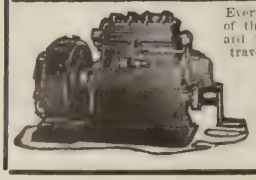

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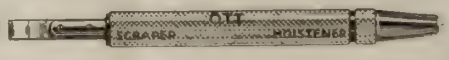
$1.00  $1.00

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These wonderful little indicators have already sold themselves to other theatres on this very basis — you won't do without them, either.

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Attention Mr. Edward Earl,
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Convention Number

MOVING PICTURE World

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516 FIFTH AVENUE, NEW YORK CITY

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Vol. 56. No. 3 May 20, 1922 Price 25 Cents

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FOREWORD

THIS booklet, in our opinion, marks a great forward step in the marketing of motion pictures.

It sets before you, as a buyer, the product you are asked to purchase, in a new, novel and more finished form.

It marks a milestone in the making and distributing of pictures, because it gives to you, the exhibitor, for six months ahead, a definite and known source of supply for a definite number of productions—productions which represent, on the average, in our opinion, the very highest quality that has ever been attained by ourselves or any other organization.

The most dangerous position an exhibitor can be in today is to trust to luck that he will secure during the year enough good pictures to make it possible for him to operate safely and at a profit.

More and more it is becoming essential that theatre investments, representing in many cases millions of dollars, be protected by identifying themselves with a *well-known and trusted* source of supply,—a source of supply that will not fail them, no matter how hard conditions may become,—a source of supply that will continue to turn out better pictures than ever before,—a source of supply that will never resort to cheaper negatives in an effort to solve a problem in a market that responds only to better quality than it ever had before.

This Organization has not attempted to meet the problems of the past year by reducing its negative investments. We believe that this is the most precarious experiment that can be made.

The producing end of this business has been put to a severe test during the past twelve months of depressed times. We know now, as you the exhibitor know, that the making of good pictures is not accidental.

Consistently good product can only come from one thing—a *consistently good organization.*

We believe that in the next year the public will respond only to pictures that are better than we have ever had in our history.

We believe that the motto for this coming year will be "*how good is the picture.*"

We believe that the producer who makes it possible for the exhibitor to live and make a profit will be the producer who puts enough brains and money into his productions to make them superior to anything he has ever given the exhibitor and at a price that is mutually fair to both sides.

We believe that the best and only form of professed friendship for the exhibitor that means anything to him is to give him pictures that will allow him to make money no matter how conditions may be.

And we furthermore firmly believe that by submitting this program to exhibitors for six months product beginning August 1st, we are rendering in our humble way the greatest aid to exhibitors of America that can be given by any organization in the motion picture business today.

ADOLPH ZUKOR

A Pledge to American Exhibitors

IF a long and faithful service devoted to the cause of better pictures has won your respect and confidence, as I earnestly hope to be the case, I gladly risk losing your good will and such reputation as I may have achieved, in stating that the productions described on the following pages represent the motion picture art at its zenith and in its hour of triumph!

My pledge to you is that these productions being the result of an expenditure of unlimited money and brain effort on the part of the most brilliant group of directors, authors, scenario writers, stars and supporting artists, art directors and camera men ever gathered together in one organization, all working in harmony and with the utmost enthusiasm, surpass any group of productions so far given to the public in the history of our industry.

In planning this product, we have striven for box office values, highest merit in story, the greatest number of distinguished players possible to cast in one photoplay, perfection in direction, photography and titling and, finally, for clean pictures fit for presentation before the highest type of American audiences.

These pictures will surpass any similar pictures ever released, each picture representing the greatest effort of which we are capable. You can book all of them, feeling you have secured the best product obtainable in the industry.

The combination of values as evidenced in these productions is my prescription for your prosperity.

JESSE L. LASKY
First Vice President
In Charge of Production

RELEASED AUGUST 7, 1922

JESSE L LASKY ——— PRESENTS

Wallace Reid

IN

"The Dictator"

Supported by Lila Lee

HERE you have a story in the finest vein of the master of romance—Richard Harding Davis—woven into a thrilling picture. Written by the man who gave the world "Soldiers of Fortune," the "Van Bibber" stories, "White Mice," "The Bar Sinister" and a score of others.

Packed with action—fights with bandits—heroic struggles for futile causes—thrilling rescues of beautiful women.

Wallace Reid in one of the most dashing rôles of his career—an American devil-may-care seeking pulsing adventure, not particular as to what it is so long as there is risk and love. Lila Lee is leading woman, and looking more beautiful than she has ever looked.

James Cruze, who made "Is Matrimony a Failure?", in directing, has put punch after punch into the picture. You'll remember what a wonderful success he made of Reid in "The Valley of the Giants." He has more than duplicated it in "The Dictator."

For the correct atmosphere the entire company journeyed many miles away on locations. This has invested the picture with high-powered action.

But above all it is filled with the two most popular appeals in pictures today—melodramatic comedy and real love-romance.

Cast Includes

Brooke Travers	Wallace Reid
Juanita Rivas	Lila Lee
Carlos Rivas	Theodore Kosloff
Chauffeur	Walter Long
Don Juan	Sidney Bracey
General Campos	Kalla Pasha

From the play by Richard Harding Davis. Directed by James Cruze. Scenario by Walter Woods.

RELEASED AUGUST 7, 1922

THIS is a superb picturization of the great story which ran serially in *Hearst's Magazine*, and was later published in book form. It was written by Marie Corelli, author of "Vendetta", "The Sorrows of Satan", "Between Two Worlds", and a score of other internationally popular novels.

Miss Davies plays the rôle of a girl who finds the secret of eternal youth, and passes through many strange adventures. The story is weird and strange, yet surprisingly human and dramatic.

One of the greatest casts ever assembled appears in support. Pedro de Cordoba, Forrest Stanley, Maclyn Arbuckle, and Gypsy O'Brien are some of the famous names.

The picture was directed by Albert Capellani, who made that other great Cosmopolitan success, "The Inside of the Cup". Joseph Urban did the settings, and Luther Reed who adapted "Get Rich Quick Wallingford", wrote the scenario.

This is one of the most elaborate, luxurious and spectacular of all the Cosmopolitan productions, and will be a gold mine everywhere.

FAMOUS PLAYERS-LASKY CORP. ——— PRESENTS

Marion Davies

IN "The Young Diana"

Created by Cosmopolitan

"If You Believe it, It's So"

THIS story was selected by the late George Loane Tucker to be his next production after "The Miracle Man." He had planned to star Thomas Meighan in it.

Mr. Tucker believed it to be one of the finest stories ever written. It deals with human souls in much the manner of "The Miracle Man," though there is nothing of "faith healing" in it, and tells a gripping tale of regeneration.

It is without question the strongest drama in which Meighan has yet appeared, and the title is full of exceptional advertising possibilities.

Tom Forman, director of "The City of Silent Men" and other Meighan hits, has excelled himself in this one.

See the advance exploitation ideas in this book. The press book will contain more advice on the exceptional exploitation possibilities.

By Perley Poore Sheehan
Directed by Tom Forman
Scenario by Waldemar Young

Chick Harrus .....Thomas Meighan
Alvah Morley.....Pauline Starke
Ezra Wood.....Joseph Dowling
Sky Blue.....Theodore Roberts
Colonel Williams.....Charles Ogle
Tessie Wyngate.....Lura Ansen

ADOLPH ZUKOR ——— PRESENTS

Thomas Meighan

IN

"If You Believe it, It's So"

RELEASED AUGUST 14, 1922

A STORY of shipwreck, the south seas, Honolulu nights and desert islands. Written by the author of "The Man Who Came Back"—a man who knows the seas as no other living writer does.

Miss Compson is in the most varied rôle of her career in this. Starting in San Francisco, switching to Honolulu, and to a lonely South Sea Island, her part calls for the wearing of beautiful gowns and picturesque costumes.

There are two very popular leading men for additional exploitation of this picture, Richard Dix and John Bowers.

The shipwreck, in which the heroine runs the boat against the rocks, is one of the most realistic ever filmed. The scenes in the Honolulu dance-hall are sensational and unusual. And the story's a knockout —a romance in which the girl travels half around the world to rescue the man she loves.

The production was directed by Philip Rosen, who made Wallace Reid's big success, "Across the Continent."

ADOLPH ZUKOR—————PRESENTS

Betty Compson

IN

"The Bonded Woman"

by John Fleming Wilson directed by Philip Rosen
adapted by Albert Shelby LeVino

based on the Story "The Salvaging of John Sumner" by John Fleming Wilson

JESSE L. LASKY PRESENTS

May McAvoy

IN

"The Top of New York"

HERE'S beautiful May McAvoy in a real picture. A great heart-interest drama of the rooftops of New York. A drama that has its answer in the hearts of all of us.

This picture possesses every attribute that makes a successful picture, being particularly strong in sentiment and wholesomeness, and for this reason it will receive a great deal of word-of-mouth advertising.

May McAvoy plays the rôle of a little dancer who supports a worthless uncle and an invalid brother, and who struggles unaided to happiness and love. She does far finer work in this than in "Sentimental Tommy" and in her star pictures. The little brother is played wonderfully by Mickey Moore.

It was directed by the late William D. Taylor, who made "The Green Temptation," "Huckleberry Finn" and numerous other box-office successes. Sonya Levien, the author, wrote it especially for Miss McAvoy.

The star appears as a doll manikin in some scenes and wears numerous delightful dance gowns. Beautiful settings and photography combine to please the eye. The cast includes Mary Jane Irving, who was seen in "The Cradle," and declared by many to be the best child actress on the screen.

RELEASED AUGUST 21, 1922

HAMILTON THEATRICAL CORP. —— PRESENTS

"The Loves of Pharaoh"

WITH

Emil Jannings – Dagny Servaes – Harry Liedtke

an Ernest Lubitsch production

"THE Loves of Pharaoh," which exceeds all other motion pictures in spectacle and elaborateness of sets, has run all winter long at the Criterion, New York, to crowded houses.

RELEASED AUGUST 28, 1922

All of the New York papers were unanimous in giving it praise. The New York *Journal* said: "Superlatives cannot do it justice."

Its reputation has reached far out from New York and the public is anxious to see this great love drama.

It contains the biggest sets ever made, and the biggest crowd scenes ever staged.

This is the master-work of Ernest Lubitsch, director of "Passion," "Deception" and other enormous spectacles. The acting of Emil Jannings as Pharaoh has never been surpassed on the screen.

A marvelous cast enacts this heart-story of the past. Dagny Servaes, one of the most beautiful women in Europe, is leading woman. Others are Paul Wegener, creator of "The Golem," Emil Jannings, the king of "Deception" and "Passion," Harry Liedtke and Lydia Salmanova.

JESSE L. LASKY ——— PRESENTS

Gloria Swanson

IN

"Her Gilded Cage"

A Sam Wood Production

THE story of a dancer who fought and conquered temptation, this picture reveals Miss Swanson in some of the most dramatic situations, and some of the most striking gowns, ever devised.

It is the most elaborate of all Miss Swanson's productions, containing many spectacular cabaret and dance hall scenes, staged with surprising grandeur.

The story takes the audience backstage, into the life of a public favorite, and should be even more popular than "Footlights," which was on the same general theme.

Cast Includes

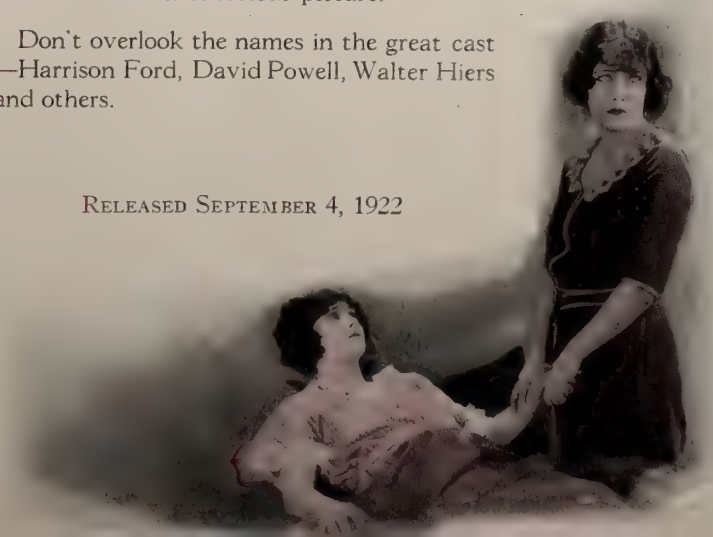
Suzanne Ornoff.....Gloria Swanson
Arnold Pell.....David Powell
Jacqueline Ornoff.....Anne Cornwall
Gaston Petitfils.....Charles Stevenson
Bud Walton.....Walter Hiers
Lawrence Pell.....Harrison Ford

A Sam Wood Production, by Elmer Harris, suggested by Ann Nichols' play. Scenario by Percy Heath.

It is adapted from the successful play by Ann Nichols, and was produced by Sam Wood, who made "Beyond the Rocks," "The Great Moment" and "Her Husband's Trademark."

There will be a wealth of exploitation aids provided for this luxurious picture.

Don't overlook the names in the great cast —Harrison Ford, David Powell, Walter Hiers and others.



RELEASED SEPTEMBER 4, 1922

ADOLPH ZUKOR ——— PRESENTS A

William deMille production

"Nice People"

with

Wallace Reid, Bebe Daniels and Conrad Nagel

"NICE PEOPLE" was one of the record-breakers of the stage season in New York last year. It probably caused more comment than any play then running. In addition it has run all the present season in Chicago.

It is a frank indictment of the wild habits of the younger generation—a problem that is vital and real in every community in the country. Ministers, teachers and others in your community will highly endorse it. It will make the kind of comment that means big money.

Wallace Reid, Bebe Daniels and Conrad Nagel are the featured players, and the cast, which might be called all-star, includes Julia Faye, Eve Sothern, Claire McDowell, William Boyd and Edward Martindel.

William de Mille, producer of "Bought and Paid For," has made it into an entertainment that carries a real punch in every scene. It is full of spectacular scenes depicting the wild gaieties of the idle rich, and these are staged in a lavish and elaborate manner.

From the play by Rachel Crothers
Scenario by Clara Beranger

RELEASED SEPTEMBER 4, 1922

Juan Gallarda	Rodolph Valentino
Carmen	Lila Lee
Dona Sol	Nita Naldi
Plumitas	Walter Long
Don Joselite	Charles Belcher

and others.

From the novel by Vicente Blasco Ibanez and the play by Tom Cushman. Scenario by June Mathis.

"Blood and Sand"

THIS is one of the biggest productions of the season. The rôle of the young bull-fighter is ideally suited to Rodolph Valentino, who makes his first starring appearance in Paramount Pictures with this tremendous subject.

"Blood and Sand" is at least as popular as the same author's "The Four Horsemen of the Apocalypse," which, as produced by Rex Ingram, was one of the biggest box-office pictures of the season.

Fred Niblo, who made "The Three Musketeers," is the producer. Lila Lee is leading woman, and Nita Naldi who is well known from her work in "Dr. Jekyll and Mr. Hyde," "Experience," and numerous other pictures, plays the adventuress.

Scenes include some genuine bull-fights, in which the star risks his life to perform spectacular feats. This is one of the most expensively staged productions of the year, and is absolutely sure to rank among the two or three biggest box-office winners.

Written for the screen by June Mathis, who adapted "The Four Horsemen"

A FRED NIBLO PRODUCTION

JESSE L. LASKY ——— PRESENTS

Rodolph Valentino

IN

"Blood and Sand"

Famous Players-Lasky Corporation
presents

"THE VALLEY OF SILENT MEN"

with Alma Rubens

from the story by James Oliver Curwood

directed by Frank Borzage

created by Cosmopolitan

HERE'S a sure winner—a story by James Oliver Curwood, author of "The River's End"! That was one of the big box-office pictures of the season. But this is even better.

For real story value this is unquestionably the greatest property Cosmopolitan has ever had, and when produced with all the lavishness of sets and cast that distinguishes these pictures, it is bound to be an outstanding hit.

The story deals with Sergeant Kent, of the Northwest Mounted, who, when he thinks he is dying, tells a story that brands him as a murderer and lets the guilty man go free. Then—he recovers—and death by hanging stares him in the face!

Over 1,500,000 copies of this book have been sold. No author has a larger or more loyal following than Curwood.

Alma Rubens, leading woman of "Humoresque", "The World and His Wife" and "Find the Woman", plays the lead in this, heading a great cast.

Frank Borzage, director of "Humoresque", has realized all the thrilling possibilities of the story, and turned out another masterpiece.

The whole company spent many weeks in the north amid the most colorful and picturesque scenes in filming this picture!

James Oliver Curwood

RELEASED SEPTEMBER 11, 1922

RELEASED SEPTEMBER 18, 1922

"The Siren Call" is a drama of the northwest which will live long in the history of the screen, for it has every attribute which makes for a great picture.

A GREAT and forceful epic of the great northwest—of the loves and passions of the eternal snows and the dance halls—a picture of fire and thrills and beauty.

Dorothy Dalton brings all of the dash and tempestuousness which characterized her in "The Flame of the Yukon," "Flare Up Sal," Cecil B. DeMille's "Fool's Paradise" and "Moran of the Lady Letty."

An Irvin Willat production signifies that into the picture have gone those elements which made "Behind the Door" one of the greatest masterpieces the screen has ever produced.

The story is an original by J. E. Nash. It sweeps swiftly along to the most astounding and thrilling climax seen in a long time.

Mitchell Lewis, who will be remembered for his splendid work in "At the End of the World," is a prominent member of the cast and David Powell is leading man.

An Irvin Willat Production

ADOLPH ZUKOR——————PRESENTS

"The Siren Call"

WITH

Dorothy Dalton

David Powell and Mitchell Lewis

JESSE L. LASKY —— PRESENTS

a Peter B. Kyne special

Jack Holt

IN

"While Satan Sleeps"

HERE is a real special!

A strong and wholesome story which gives Jack Holt one of the most compelling and highly dramatic rôles ever screened.

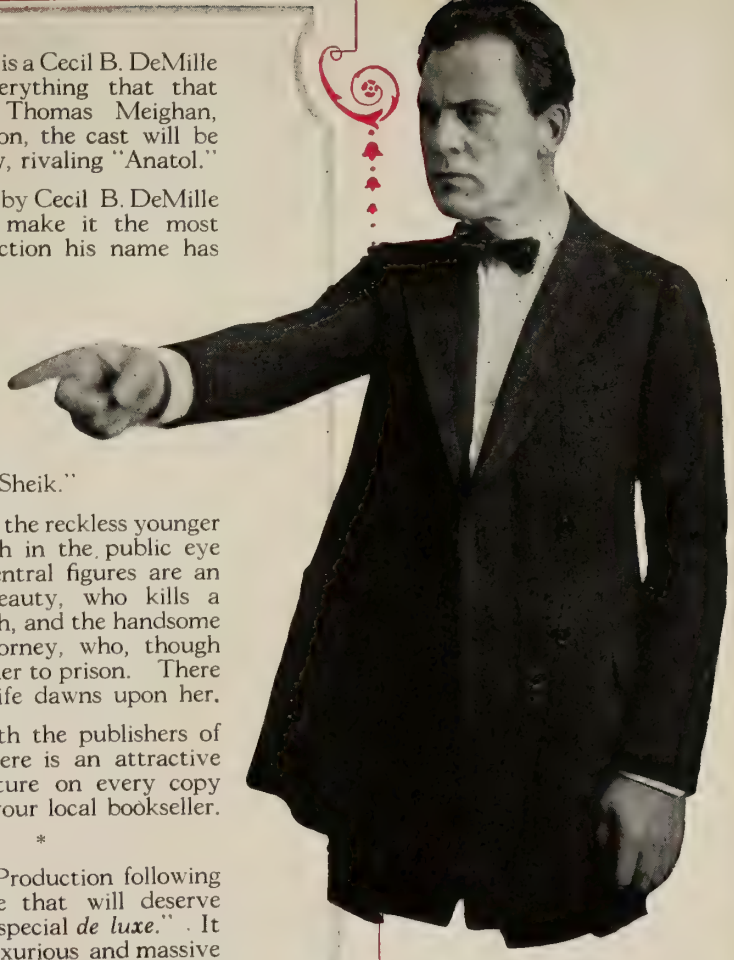
Adapted by Albert Shelby LeVino from the famous *Saturday Evening Post* story by Peter B. Kyne, it contains characters and situations that touch the heart of even the most "hard-boiled" audience.

It contains both comedy and pathos in profusion, and it is enacted by an excellent cast including Fritzi Brunette, Betty Francisco, Herbert Standing, Sylvia Ashton, Fred Huntley and J. P. Lockney.

Joseph Henabery, who made "Brewster's Millions," "The Call of the North," and many other successes, is the director. This is a real picture and your patrons are going to give it high praise beyond any question of doubt.

By Albert Shelby LeVino, based on Peter B. Kyne's story "The Parson of Panamint." Directed by Joseph Henabery

RELEASED SEPTEMBER 18, 1922



"MANSLAUGHTER" is a Cecil B. DeMille Production in everything that that implies. Besides Thomas Meighan, Leatrice Joy and Lois Wilson, the cast will be one of the greatest in history, rivaling "Anatol."

The story is being produced by Cecil B. DeMille with one idea in mind: to make it the most spectacular box-office attraction his name has ever been connected with.

Alice Duer Miller's sensational story stirred profoundly the 2,500,000 readers of the *Saturday Evening Post* when it ran serially in that magazine. As a novel its sales and popularity rival those of "The Sheik."

The story deals with the reckless younger society set, so much in the public eye at present. The central figures are an arrogant society beauty, who kills a man in a motor crash, and the handsome young District Attorney, who, though he loves her, sends her to prison. There a new outlook on life dawns upon her.

By arrangement with the publishers of "Manslaughter," there is an attractive jacket advertising this picture on every copy of the book. Tie up with your local bookseller.

* * *

The next Cecil B. De Mille Production following "Manslaughter" is a picture that will deserve truly the title "extra super special *de luxe*." It will be not only the most luxurious and massive of all Mr. De Mille's creations but has a story theme of the most gigantic box-office value. Be sure to make arrangements for holding your bookings for this wonder-picture.

JESSE L. LASKY ——— PRESENTS

Cecil B. DeMille's

PRODUCTION

"Manslaughter"

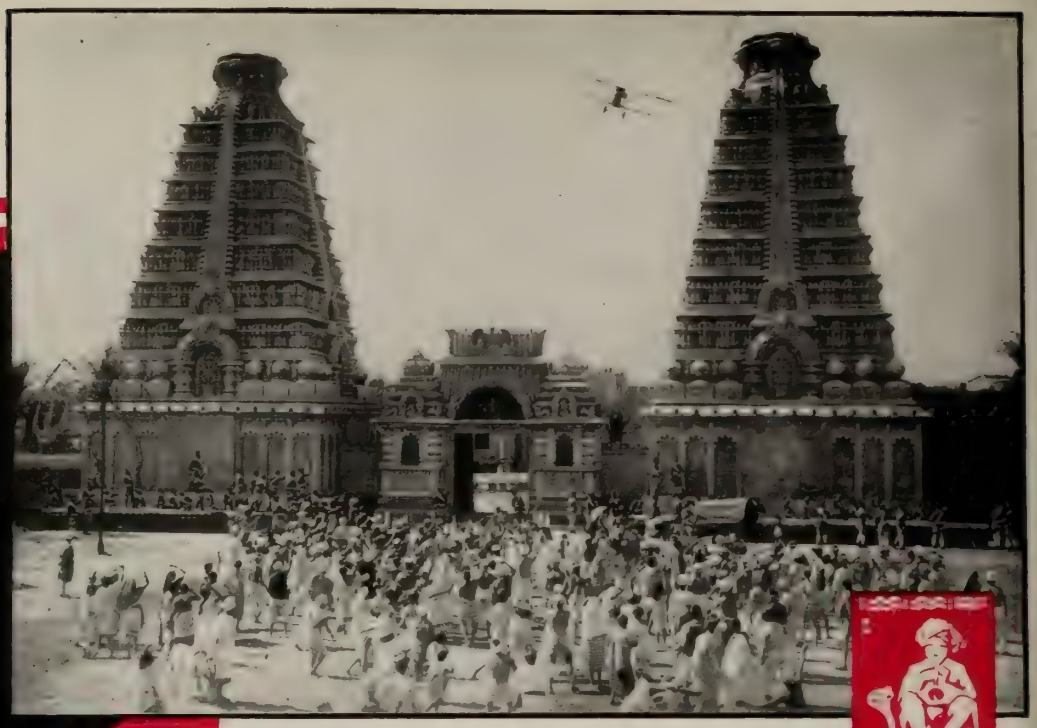
WITH

Thomas Meighan, Leatrice Joy *and* Lois Wilson

Scenario by Jeanie Macpherson

RELEASED SEPTEMBER 25, 1922

RELEASED OCTOBER 2, 1922



HAMILTON THEATRICAL CORPORATION
PRESENTS

"The Mysteries of India"

UFA

A GREAT picture—massive in every detail—scenes, settings and story. Made on a scale of splendor and grandeur to thrill and amaze, and yet allow of fullest entertainment. One year and a half was spent in the making.

To ensure accuracy, a vast army of experts journeyed to India and their researches have resulted in the following:

Replicas of ancient temples built in their exact natural sizes, with all of their delicate ornamentations and centuries old trimmings.

Tremendous idols reproduced precisely as they are in the Land of the Rajahs, towering and awe-inspiring.

Entire streets built exactly as the travelers saw them, flanked with weird buildings and teeming with squalid peoples.

Such are the settings, and woven around them all is a compelling, thrilling story of mystery and intrigue, swift in action and colorful in treatment.

Fights with tigers, elephants and other denizens of India's jungles are mingled with a tale of Indian magic and mystery in an absorbing and fascinating manner.

A notable cast interprets the story, over fifty thousand people taking part.

Here is something different in the line of spectacular melodrama.

RELEASED
OCTOBER 2, 1922

THIS is a Penrhyn Stanlaws production with a particularly brilliant cast headed by Bebe Daniels, a star in her own right; James Kirkwood, featured in "The Man From Home," "The Great Impersonation", and other successes; lovely Anna Q. Nilsson; and Adolphe Menjou who made such a hit as the King in "The Three Musketeers."

The story was adapted to the screen by J. E. Nash and Sonya Levien from the novel by Cynthia Stockley, author of "Poppy."

A powerful domestic drama bristling with tense scenes and crashing climaxes is unfolded in the picture. The setting is the colorful region of the famous Kimberley diamond mines. The heroine—a fascinating young bride with a somewhat flirtatious disposition—allows her love for exquisite jewels to lure her into the clutches of an unscrupulous diamond king. She is rescued by her young husband in the nick of time, after startling adventures.

Penrhyn Stanlaws, the artist-director who has an unbroken line of box-office hits to his credit, never offered film fans such satisfying, appealing, and gorgeously produced entertainment as "Pink Gods."

JESSE L. LASKY ——— PRESENTS

A Penrhyn Stanlaws Production

"Pink Gods"

with Bebe Daniels, James Kirkwood
Anna Q. Nilsson and Adolphe Menjou

JESSE L. LASKY ——— PRESENTS

"The Old Homestead"

with Theodore Roberts

T. Roy Barnes, George Fawcett, Fritzi Ridgeway

Directed by James Cruze

THOUSANDS and thousands of people want to see Theodore Roberts as a star. At last Paramount has been able to acquire a piece that fits this great character actor like a glove. At last we have a truly great special for the "Grand Old Man of the movies." Uncle Josh is a part he was born for.

And at last—a production of America's greatest play that is worthy of its immortal story! For fifty years "The Old Homestead" has held a unique place in the hearts of the people. Now it is put on the screen with all its greatness magnified.

This play is known throughout the world as positively the greatest heart-interest drama ever written. No one can see it and withhold the tears.

And what the stage could never do—the screen can do. Things that can only be described on the stage are shown magnificently on the screen.

Scenes include the greatest cyclone ever staged, in which actually a whole town is blown away, only the Old Homestead standing secure. Other great scenes show Reuben's trip around the world—into China's secret dens and through a hundred adventures.

Human, spectacular, perennially appealing, "The Old Homestead" is a classic that will break records everywhere.

Adapted from Denman Thompson's play by Perley Poore Sheehan and Frank Woods. Scenario by Julian Josephson. Supervision, Walter Woods

"Burning Sands"

HERE'S the answer to "The Sheik"—a picture as big and sweeping as it's name!

"Burning Sands" will capitalize on the popularity of "The Sheik" without in any way resembling it in story. It presents a new and dramatic viewpoint on love in the desert.

Produced on the same massive scale as "The Sheik," colorful and thrilling from start to finish, it will stand up high in the box-office winners of the season.

George Melford is the man who made "The Sheik," "Moran of the Lady Letty," "The Woman Who Walked Alone," "Behold My Wife!" and many other Paramount specials.

Wanda Hawley, a star in her own right, plays the leading feminine rôle. Milton Sills, well remembered in "Behold My Wife!", "At the End of the World," "Miss Lulu Bett," etc., is leading man. And look at the other names in the cast!

The story is from the successful novel by Arthur Weigall, which has run through edition after edition, and gives promise of being one of the fall season's best sellers. The adaptation is by Olga Printzlau.

A best seller, the answer to "The Sheik," a massive Melford production with Wanda Hawley, Milton Sills and a great cast—here's a chance for a knockout!

JESSE L. LASKY ——— PRESENTS

George Melford's production

"Burning Sands"

WITH **Wanda Hawley** and **Milton Sills**

Cast includes Jacqueline Logan, Robert Cain, Winter Hall and Louise Dresser.

JESSE L. LASKY PRESENTS

Wallace Reid

and

Lila Lee

IN

"The Ghost Breaker"

THIS is a big production of the tremendously successful play of the same name. With two popular stars in it, it promises to duplicate its popularity on the stage.

The story deals with a young American who falls in love with a Spanish princess, and goes to her "haunted" castle to drive the ghosts away. He finds the ghosts are crooks, but not until after many hair-raising adventures.

Wallie Reid will have a part full of action and comedy possibilities, and Lila Lee as the princess has an opportunity to wear some marvelous gowns.

You know how good this star combination is—remember "The Charm School"? You know the fame of this great melodrama.

It is superbly staged, and packed full of excitement.

Read the exploitation hint on this great box-office title.

The director is the man who made Mary Pickford's "Little Lord Fauntleroy," Alfred Green.

The scenario is by Jack Cunningham.

The original play was written by Paul Dickey and Charles Goddard.

directed by
Alfred Green

Released October 23, 1922

HERE you have a wonderful combination—Mary Miles Minter, now a Paramount star and Tom Moore, a star in his own right, in support of Miss Minter as leading man, and Clyde Fitch, the author, one of the greatest of American dramatists.

The story is a new angle on the boundless west. The mingling of society with the rugged elemental characters of the plains and hills. It is filled with unusual situations, splendid comedy, great love interest and a dramatic and climatic ending.

Miss Minter plays a rôle vastly different from any previous characters. Tom Moore's attractive personality has splendid opportunity in this and he rises superior to all of his past performances including the support of Betty Compson in "Over the Border."

You have enough to capitalize on in this picture, to fill four regular pictures.

This is one of the great special productions of the year.

JESSE L. LASKY ——— PRESENTS

"The Cowboy and The Lady"

WITH

Mary Miles Minter

and Tom Moore

RELEASED
OCTOBER 30, 1922

A Great Director
Two Great Stars
A Great Love-Romance
A Superlative Cast
A Magnificent Production

A NOVEL that has enjoyed world-wide popularity for more than twenty-five years—that has been read and re-read in every home in the country.

Essentially a story of adventure and love, it thrills from start to finish.

Betty Compson and Bert Lytell are the stars, and they make a team of unparalleled box-office value. Miss Compson has already established herself in "The Green Temptation," "At the End of the World" and "The Little Minister." Mr. Lytell, appearing for the first time under the Paramount banner, has millions of admirers who remember him for his work in "The Right of Way", "A Trip to Paradise", "Alias Jimmy Valentine" and dozens more.

That George Fitzmaurice is the producer, guarantees that the production will be spectacular, elaborate in sets and full of genuine heart-interest. No one has forgotten his great productions, "Peter Ibbetson", "Three Live Ghosts" and "On With the Dance."

This is one of the genuinely big stories of the year—big in stars, in story and in producer.

The adaptation of the book by Mary Johnston was made by Ouida Bergere. Read the exploitation paragraph on page 51.

ADOLPH ZUKOR PRESENTS A

George Fitzmaurice production

"To Have and To Hold"

WITH Betty Compson and Bert Lytell

supported by W. J. Ferguson and Theodore Kosloff

THE story of "The Man Who Saw To-morrow" is so unusual and so extraordinary that it is felt unwise to give details here, for fear of plagiarism.

However, it will be the consensus of exhibitor and popular opinion, just as it is at present the opinion of all who have read it, that the screen has seen nothing quite like it.

It is a story rich above all in human interest, and in settings it traverses the globe; delving into the depths of life in the tropics, reaching into society's splendors, revealing, also, profound truths about human nature.

From all indications it will be the most talked-of story of the coming year, and with an elaborate production, a great cast, and a knockout title, it will break box-office records.

Alfred E. Green, who made "The Bachelor Daddy," directed. The story is an original by Perley Poore Sheehan and Frank Condon.

Directed by
Alfred Green

ADOLPH ZUKOR ——— PRESENTS

Thomas Meighan

IN

"The Man Who Saw To-morrow"

RELEASED NOVEMBER 6, 1922

ADOLPH ZUKOR PRESENTS

"On The High Seas"

WITH

Dorothy Dalton and Jack Holt

Supported by Mitchell Lewis

THIS is a mighty epic of what the sea does to the souls of men and women. And yet not a picture entirely of the sea, for life ashore, in the home and in society have gone into its make-up.

But essentially it is a drama of conflicting wills, produced by Irvin Willat, the man who startled the world of fans with "Behind the Door" and "Below the Surface."

The picture abounds in "punch" scenes, the most notable of which is the dramatic struggle for mastery when the three castaways, a woman and two men, reach the deserted schooner in mid-ocean.

Heading a cast of exceptionally popular players are Dorothy Dalton and Jack Holt. In the cast is also Mitchell Lewis. Dorothy Dalton has achieved new popularity in "Fool's Paradise" and "Moran of the Lady Letty" and "The Woman Who Walked Alone." Jack Holt's recent successes, "North of the Rio Grande" and "The Man Unconquerable" are notable. Mitchell Lewis last appeared with Paramount in "At the End of the World."

This is Edward Sheldon's first original screen story, Mr. Sheldon is one of the greatest of American dramatists, some of his successful plays being "Salvation Nell," "The Nigger," "Romance," "The Garden of Paradise" and "The Song of Songs."

An Irvin Willat Production

BIGGER THAN "THE SHEIK" that's what we claim for this one.

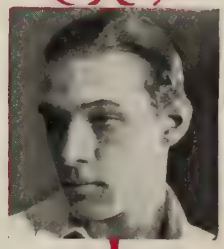
And what a title for Valentino—"The Young Rajah"!

You've seen him as the hot-blooded Arabian, as the dashing American, and as the gallant toreador. Now he's even more fascinating as the young East Indian, brought up in America in ignorance of his real parentage.

A powerful story of two continents, strong in contrast.

The novel, "Amos Judd," by the former editor of *Life*, from which it is adapted, was a sensation when it was published a few years ago.

There has never been a picture quite like "The Young Rajah," in plot, in theme or in situation. Valentino's popularity will be increased a hundred-fold in it.



JESSE L. LASKY ——— PRESENTS

Rodolph Valentino

IN

"The Young Rajah"

by John Ames Mitchell

Adapted by June Mathis

THIS is the play in which Miss Brady made her return to the speaking stage, and scored the greatest triumph of her career.

It is the study of a young Syrian girl, ignorant, but anxious to learn. How she rises from her low estate, and, inspired by a great love, becomes a cultured and successful woman, makes one of the greatest dramas of a woman's soul ever written.

On the screen it is even better than it was on the stage, and in it Alice Brady demonstrates as never before her power of characterization and her remarkable grasp of emotions.

Full of stirring contrasts in character and setting, with striking underworld scenes and poignant heart interest, "Anna Ascends" marks Miss Brady's supreme screen achievement.

The play was written by Harry Chapman Ford and directed by Joseph Henabery.

ADOLPH ZUKOR ——— PRESENTS

Alice Brady

IN

"Anna Ascends"

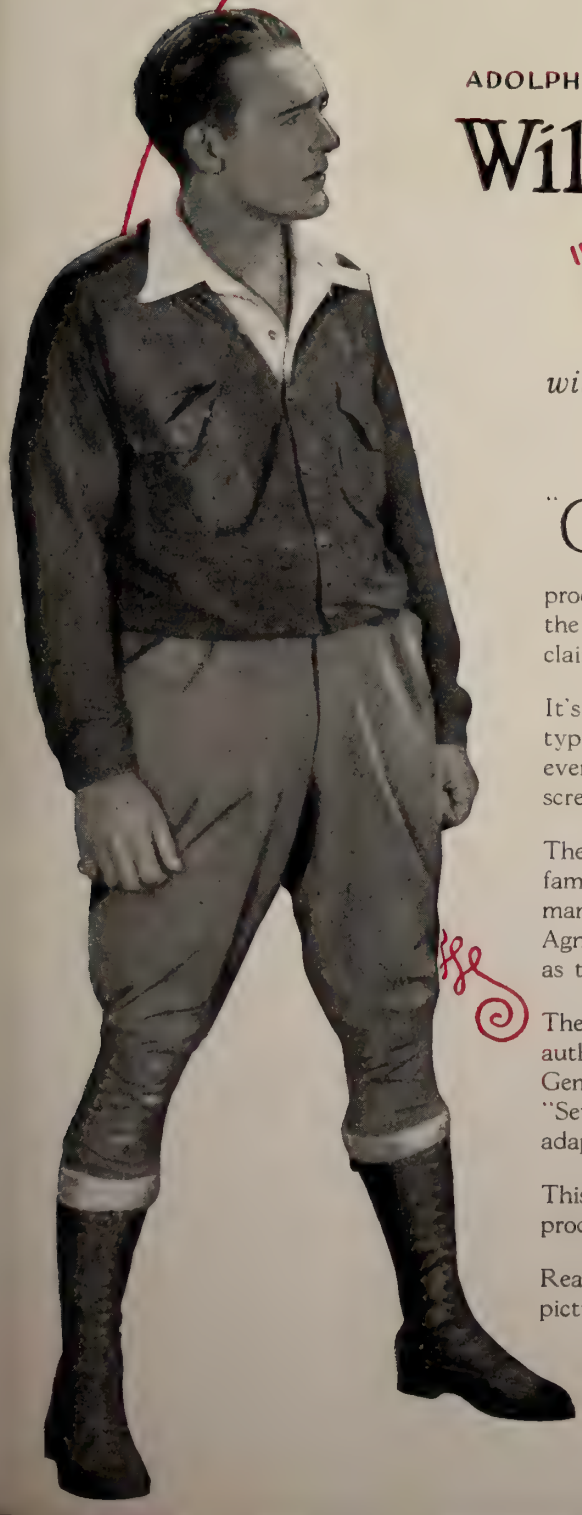
RELEASED NOVEMBER 20, 1922

A star director, an all-star cast, a great popular author—a perfect production in the very best American comedy! There's a combination

ADOLPH ZUKOR ——— PRESENTS a

William deMille
PRODUCTION
"Clarence"

with Wallace Reid, Agnes Ayres
and May McAvoy



"CLARENCE" is the funniest comedy without question, ever written for the American stage. When it was produced in New York two years ago, all the critics were unanimous in so proclaiming it.

It's a picture which shows the inside of a typical American family so truthfully that everyone feels he sees his own home on the screen.

The character of Clarence, the world-famed young scientist who works as hired man, is ideally suited to Wallie Reid, and Agnes Ayres and May McAvoy are ideal as the two leading women.

The play was written by Booth Tarkington, author of "The Man From Home," "The Gentleman From Indiana," "Penrod," "Seventeen" and other stories. It was adapted by Clara Beranger.

This is the biggest box-office picture yet produced by William de Mille.

Read the great exploitation stunt on this picture.

HERE is another of those gorgeous love-dramas that have made Gloria Swanson a box-office gold mine everywhere.

Sam Wood, director of "The Great Moment," "Beyond the Rocks," and "Her Gilded Cage," will produce this picture on a far more sumptuous scale than any of his previous efforts.

Miss Swanson's rôle is that of an innocent girl who is caught in the gay swirl of Parisian night life, has her reputation tarnished, and is finally rescued by a great love.

That finished actor, Conrad Nagel, is leading man. The magnificent settings include the Montmartre demi-monde, the "carnival of flowers" at Monte Carlo, and the beautiful Riviera.

Miss Swanson actually went to Paris for new gowns just prior to beginning this picture. Never have Glorious Gloria's regal beauty and emotional fire been given greater scope. Never has she worn such lavish Paris gowns.

P. S. Keep your box-office eye peeled for those dazzling bathing suits!

The story by David Lisle was adapted by Percy Heath.

JESSE L. LASKY ——— PRESENTS

Gloria Swanson

IN

"The Impossible Mrs. Bellew"

A Sam Wood Production

THE greatest South Sea story ever written and Robert Louis Stevenson's last work. Here is a property that is one of the most valuable in all fiction, and ideally suited for motion pictures.

George Melford will put into it all the splendor that characterized his "Sheik". The cast is a complete roster of great names headed by Lila Lee; James Kirkwood, whose work in George Fitzmaurice's "The Man from Home" has established him as a greater favorite than ever; George Fawcett and Raymond Hatton.

The story deals with three men, a drifter, a master mariner and a shady London clerk who land on a mysterious island where they find a white man and his daughter. The three form a conspiracy of villainy but the hero is finally won over from "the ebb tide in man's affairs" by his real love for the beautiful girl.

It is a story of splendid emotional dramatic and romantic value and a real special in every way.

Adaptation by *LORNA MOON*

JESSE L. LASKY — PRESENTS A

George Melford production

Robert Louis Stevenson's

"Ebb Tide"

with Lila Lee, James Kirkwood,
Raymond Hatton, George Fawcett

THE greatest stage success of a great actress, when brought to the screen, is bound to be magnificent. And that is what this picture is.

Elsie Ferguson made of "Outcast," on the legitimate stage, her greatest success. This success has been more than duplicated in the picturized version, which in sheer dramatic intensity, action and settings is a veritable triumph, even greater than "Footlights."

Hubert Henry Davies wrote "Outcast" several years ago, and so great a success was it acclaimed that it was soon translated into many languages and has been played in a great number of countries. The story is of a man who goes down into the depths and is reclaimed by a woman whom he seeks to cast off when he becomes rehabilitated, only to find a real love which brings understanding with it.

It will be produced by John S. Robertson, who made "Footlights" and "Dr. Jekyll and Mr. Hyde."

Josephine Lovett wrote the scenario. Her work has retained all the power of the play and has added features to it which have made an even greater production of it.

In every sense "Outcast" is a one hundred percent box-office attraction.

ADOLPH ZUKOR——————PRESENTS

Elsie Ferguson

IN

"Outcast"

A John Robertson Production

RELEASED
DECEMBER 11, 1922

RELEASED
DECEMBER 18, 1922

PENRHYN STANLAWS, who has won distinction as a producer equal to his distinction as an artist, with such pictures as "At the End of the World," and "The Law and the Woman," never has had such an excellent story to work with as "Singed Wings."

It is the tale of a Spanish dancer on San Francisco's waterfront, and it is obvious that this is a part eminently suited to Bebe Daniels. The star excels in her characterization of the girl who fights off men until a great love comes, and then risks all for her welfare.

Rich, picturesque, colorful, in atmosphere and settings, tempestuous and romantic in story, and profound in heart appeal, "Singed Wings" is the greatest picture in which Bebe Daniels has ever appeared.

A notable cast from the great Paramount stock company is in support, headed by Theodore Kosloff, who has a rôle similar to the one he played in "The Green Temptation". In this rôle he will be seen in some of the dances that have made him famous the world over.

Katherine Newlin Burt wrote the story, which appeared in the Cosmopolitan magazine.

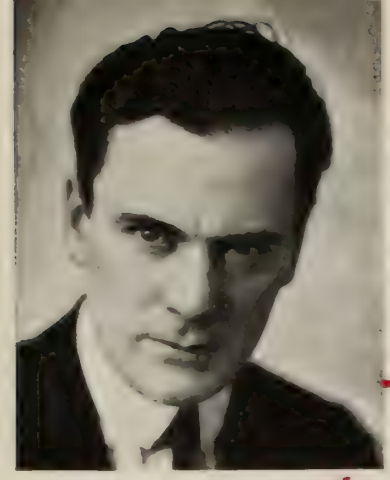
ADOLPH ZUKOR ——— PRESENTS A

Penrhyn Stanlaws production

"Singed Wings"

WITH

Bebe Daniels



ADOLPH ZUKOR ——— PRESENTS

Thomas Meighan

IN

GEORGE ADE'S

"Back Home and Broke"

Directed by Alfred Green

HERE is one that has everything desirable to achieve big success—Star, Author, Story and Director.

Thomas Meighan—the Good Luck Star—has only successes to his credit. His recent efforts in "The Bachelor Daddy," "Our Leading Citizen" are well remembered.

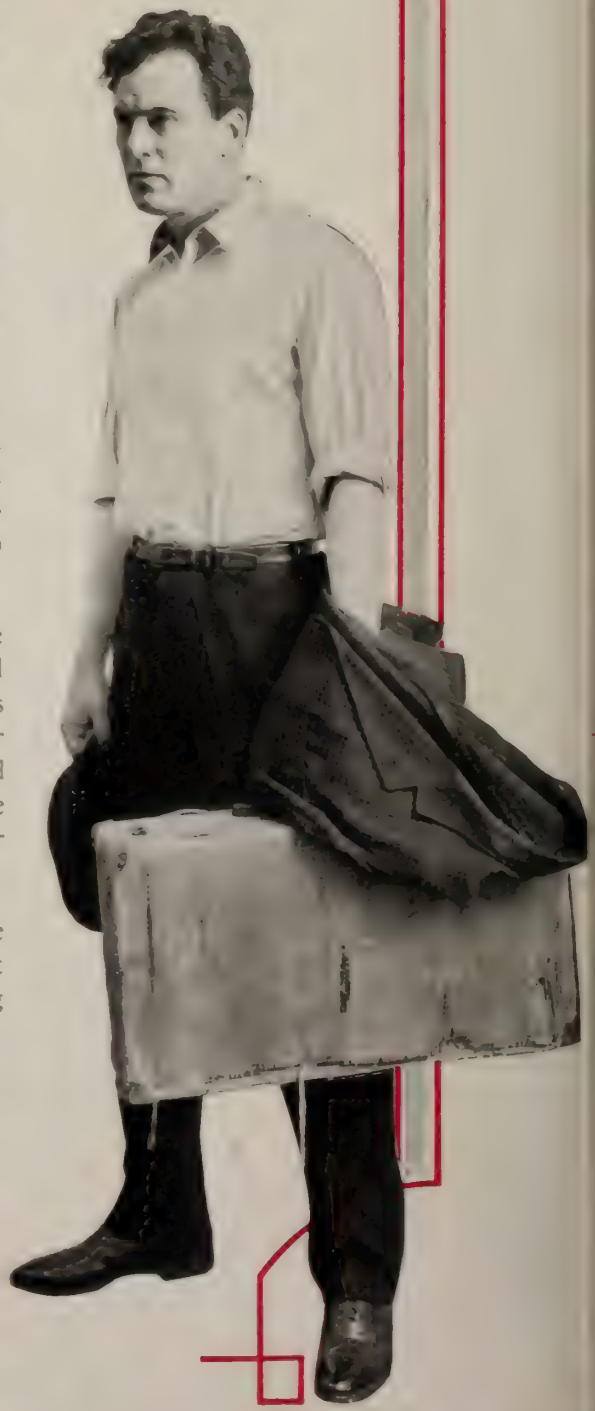
George Ade is America's foremost humorist, and the man who wrote "Our Leading Citizen." His wit is irresistible and the themes of his stories are genuinely laughable.

The story is of a youth who went away to make his fortune and was so modest when he had made it that he preferred to come back and be regarded as a failure until he should be fittingly able to show otherwise.

Alfred Green, the director, is one of the newest of the Paramount directors and has already produced such successes as "The Bachelor Daddy" and "Our Leading Citizen." He also produced Mary Pickford's great picture "Little Lord Fauntleroy" and is the director of "The Ghost Breaker."

Moving with a snap and a sparkle, the picture should prove one of the most wholesome and genuinely entertaining of the season.

With Meighan, Ade and Green you have a sure-fire combination.



RELEASED DECEMBER 25, 1922

NOT since Cecil B. DeMille's "Forbidden Fruit" has Agnes Ayres appeared in a picture so eminently suited to her beauty and talents.

As the pampered product of a millionaire home, who, after many strenuous experiences, discovers that other values than wealth exist in life, she is superb.

As the title implies, the star wears some gorgeous gowns; her wardrobe for this picture is probably the largest ever used in one production. Beautiful and luxurious sets form splendid backgrounds for this great drama of a woman's soul.

Paul Powell will direct. He will be remembered as director of some of Mary Pickford's greatest successes and many successful big Paramount pictures.

ADOLPH ZUKOR ——— PRESENTS

Agnes Ayres

IN

"A Daughter of Luxury"

By Beulah Marie Dix
Directed by Paul Powell

RELEASED JANUARY 1, 1923

ADOLPH ZUKOR ——— PRESENTS A

George Fitzmaurice

PRODUCTION

"Kick In"

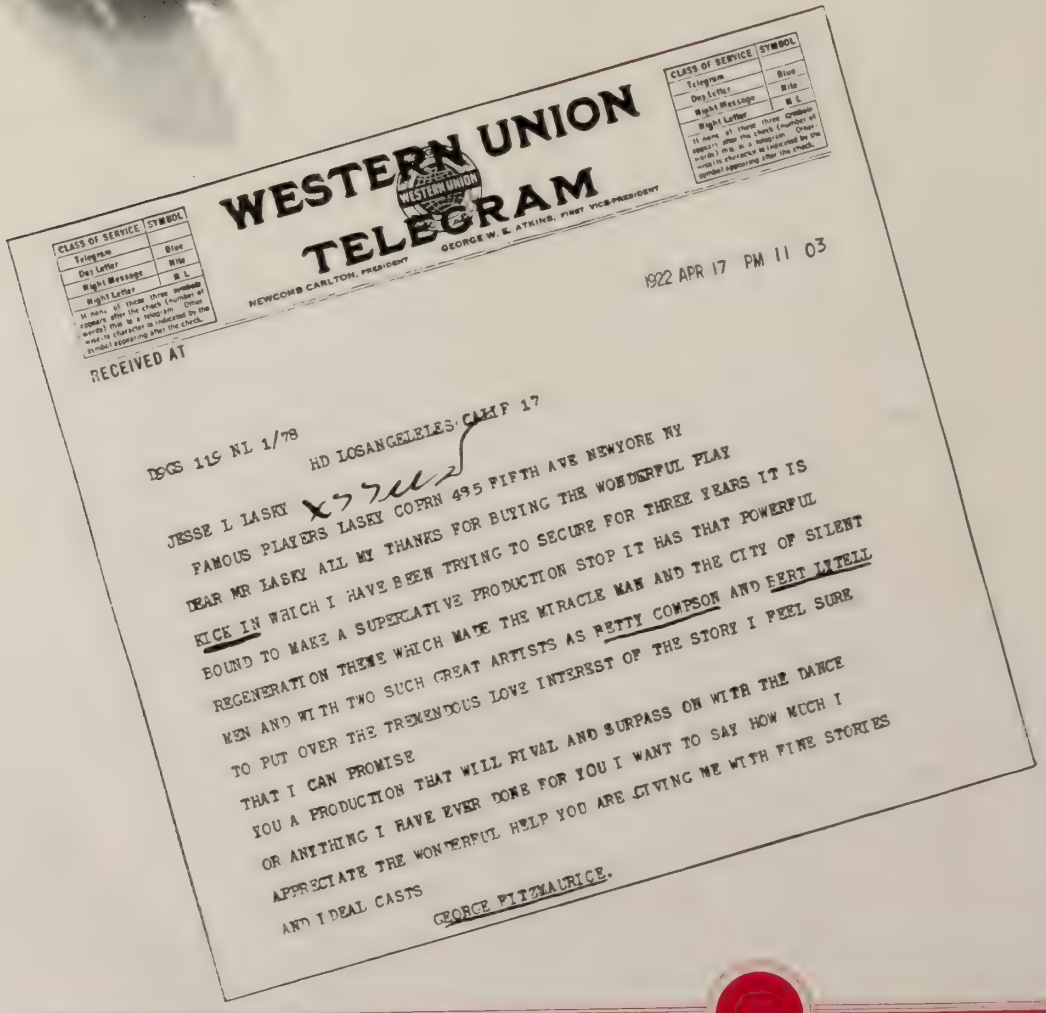
BY WILLARD MACK

WITH

Betty Compson

AND

—Bert Lytell—



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JESSE L LASKY

FAMOUS PLAYERS LASKY CORPN 495 FIFTH AVE NEWYORK NY

DEAR MR LASKY ALL MY THANKS FOR BUYING THE WONDERFUL PLAY KICK IN WHICH I HAVE BEEN TRYING TO SECURE FOR THREE YEARS IT IS BOUND TO MAKE A SUPERLATIVE PRODUCTION STOP IT HAS THAT POWERFUL REGENERATION THEME WHICH MADE THE MIRACLE MAN AND THE CITY OF SILENT MEN AND WITH TWO SUCH GREAT ARTISTS AS BETTY COMPSON AND BERT LYTELL TO PUT OVER THE TREMENDOUS LOVE INTEREST OF THE STORY I FEEL SURE THAT I CAN PROMISE YOU A PRODUCTION THAT WILL RIVAL AND SURPASS ON WITH THE DANCE OR ANYTHING I HAVE EVER DONE FOR YOU I WANT TO SAY HOW MUCH I APPRECIATE THE WONDERFUL HELP YOU ARE GIVING ME WITH FINE STORIES AND IDEAL CASTS

GEORGE FITZMAURICE.

A JOYOUS rip roaring Wallace Reid comedy-drama. A picture built for laughs and thrills, with a perfect cast.

The star more than duplicates his famous successes of "The World's Champion," "The Dictator," "Across the Continent" and other laughter makers. The story is one of sustained merriment and hilarious situations.

James Cruze, who made "One Glorious Day" and "Is Matrimony a Failure," is the director, and the great productions he has made with Wallace Reid as star in the past are re-echoed in this one.

The tale is a farcical one, of a chap whose intentions are always misunderstood and who upon one occasion goes to jail for thirty days in order to escape the consequences of one of his acts.

The picture has ginger, sparkle and pep and moves with a swiftness that piles laugh upon laugh, interspersed with moments of thrill and wonderment.

The authors are A. E. Thomas and Clayton Hamilton, the former of whom collaborated in the writing of "The World's Champion," which starred Wallace Reid with great success.

Directed by James Cruze

JESSE L. LASKY ——— PRESENTS

Wallace Reid

IN

"Thirty Days"

RELEASED JANUARY 8, 1923

What a title for Valentino—
"A Spanish Cavalier!"

ANOTHER unique rôle for the popular new Paramount star—this time as a swashbuckling adventurer, fighting for a lady's honor in a glamorous, romantic love tale.

As everyone knows, it is in romantic, dashing rôles that Valentino has won his success. No one is better suited than he to this great rôle.

"A Spanish Cavalier" has been adapted from the stage classic, "Don Caesar de Bazan," which has been perennially successful. It is full of action, melodrama, and romance, and gives the star greater opportunities than he has ever had.

The story was written by Adolphe D'Enery, author of "Orphans of the Storm," the mighty Griffith spectacle, in collaboration with P. S. T. Dumenier. It has served as a vehicle for some of the greatest actors in history, including Booth, Barrett, and Mansfield.

It will be produced on a lavish, spectacular scale, and the cast will be made up of members of the great Paramount company who have strong box-office appeal.

JESSE L. LASKY—PRESENTS

Rodolph Valentino

IN

"The Spanish Cavalier"

Scenario by June Mathis

A PETER B. KYNE novel with a red-blooded story and title and starring Jack Holt! Such is "Making a Man."

Jack Holt is never more ideally cast than when he has a part which calls for him to fight upward to victory from the position of the under dog.

It is the story of a man who makes a fortune, then goes to New York and loses everything that would identify him. He cannot establish the fact that he has money and is forced to work himself out of the situation.

Peter B. Kyne has endeared himself to Paramount audiences with "The Valley of the Giants", "Cappy Ricks", and "While Satan Sleeps."

Joseph Henabery has made many successful productions with Wallace Reid, Douglas Fairbanks, and other stars.

Here you have a picture with everything to commend it!

JESSE L. LASKY —— PRESENTS

a Peter B. Kyne special

Jack Holt

IN

"Making a Man"

Directed by Joseph Henabery

Scenario
by
Albert Shelby LeVino

RELEASED JANUARY 22, 1923

ADOLPH ZUKOR ——— PRESENTS

Alice Brady

IN

"Missing Millions"

THE public loves a good crook story—and here's the Big Ace of them all.

Jack Boyle wrote it. He's the author of "The Poppy Girl's Husband," in which Bill Hart scored one of his greatest successes, and "The Face in the Fog."

"Missing Millions" ran in *Red Book Magazine*, which has a circulation of 750,000 readers. The story centers around the two most beloved underworld characters in fiction—"Boston Blackie" and his pretty, peppy pal, "Mary." This pair has appeared in every big magazine in America and between the covers of a score of popular books. Everybody knows them.

In this picture, "Boston Blackie" and "Mary," to revenge themselves upon the man who wronged "Mary's" father, defy death and America's best detectives in order to steal $2,000,000 in gold nuggets from a steamer bound from Alaska. Then, because an innocent person is accused of the deed, they return the money.

The picture is literally crammed with excitement and rapid-fire thrills. Alice Brady is right in her element. Beautiful, daring, and vivacious, she will be a dazzling revelation to picture audiences.

RELEASED JANUARY 22, 1923

A COMBINATION of producer, star and author that means a sure-fire success.

William de Mille is in his element in this story of a young girl whose head is turned in the struggle for fame, but who finds love and happiness in the end.

Bebe Daniels in the leading rôle, wears striking and daring costumes, and appears in the most varied characterization of her entire career. All her past successes, including even "Anatol", "Why Change Your Wife?" and "Male and Female", are eclipsed by "Notoriety".

Clara Beranger, who wrote the story especially for Mr. de Mille and Miss Daniels, under the producer's personal supervision, will be remembered as the author of Mae Murray's biggest success, "The Gilded Lily", and of Gloria Swanson's "Her Husband's Trademark". She also adapted "Dr. Jekyll and Mr. Hyde" and many other Paramount Pictures.

A cast selected from the great artists which you can see on pages 6 and 7 of this book assures you great box-office drawing power.

ADOLPH ZUKOR ——— PRESENTS A

William deMille production

"Notoriety"

with Bebe Daniels

by Clara Beranger

More Valuable Than the Kohinoor Diamond

This trademark cost Fifteen Million Dollars—

But it's worth more than that to you!

Since it was first devised, fifteen million dollars have been spent to make it known to every man, woman and child in the world—

To make it known as the symbol of the best pictures that can be made—

To make it known as a guarantee of perfect entertainment.

So when you show Paramount Pictures you are tying up with an advertising campaign that has reached every part of the world continually, for ten years.

When the people of your town see that trademark in your ads, in your lobby, they know they will see a picture with a great story, the finest directorial skill, perfect photography, and a cast of supreme excellence.

If you think advertising is worth a nickel, you *know* this trademark is worth a fortune!

What *Goldwyn* has done in the last *Thirty Days*

IF you have been watching the news you know that the Goldwyn Company has signed up and lined up Big Directors—names that have been connected with big money successes.

All this in one month!

This isn't all!

Goldwyn means ONLY big pictures!

Marshall Neilan

will make his future productions for the Goldwyn organization.

Allen Holubar

will produce for Goldwyn. He will make "Broken Chains," the Chicago Daily News $10,000 prize picture story.

Maurice Tourneur

is now in England making initial scenes on Goldwyn's "The Christian."

R. A. Walsh

has been signed by Goldwyn and will start immediately on the first of his special productions at the Goldwyn Studios.

Rupert Hughes

under his new Goldwyn contract will write, edit and direct big Goldwyn productions with featured players.

There's more coming!

Wait!

Neilan
Walsh
Tourneur
Holubar
Hughes
+ ?

A CONDITION on which the Goldwyn Company was able to secure these 5 giants in the industry was that they be allowed to select great big smashing stories without limit to cost.

Goldwyn Pictures Corporation

Judge

"THE CURSE OF DRINK"

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Twelve Millions Of Women!

are a lot—of women. That's the number, however, that Educational has added to its list of readers, making a total of TWENTY-FOUR MILLIONS of people who are being told *constantly* about Educational's products, and about the progressive showmen who are presenting them in their theatres.

These additional twelve millions of readers—all women—were secured by adding THE LADIES' HOME JOURNAL to our list of national publications, which also includes THE SATURDAY EVENING POST.

All our advertising to the public emphasizes the fact that Educational Pictures on *your* programs indicate that you give as careful thought to your Short Subjects as you do to features, and that you are a progressive showman who is honestly striving to give the greatest entertainment value for the box-office admission.

Educational Pictures are SOLD before you book them. The public recognizes that products identified by our sign of guaranteed entertainment quality are deserving of its patronage.

Progressive Showmen are Selecting Short Subjects From This Nationally Advertised List:

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E. W. HAMMONS, President

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A MILLION FOLLOWERS

MILDRED
HARRIS

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Fresh from her triumphs in "Fool's Paradise," beautiful Mildred Harris delivers another high-power hit loaded with thrills and laughs——

A mystery love-story with the threads marvelously tangled—— Set amid the glitter and glamour of life in the Broadway show set——

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FIRST WOMAN"

THE PICTURE WITH THE BIG SURPRISE ENDING

BOOK THRU YOUR NEAREST R-C EXCHANGE

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Imperial Theatre, San Francisco, Cal.—June 18th
Franklin Theatre, Oakland, Cal.—June 18th
First Run Theatres, Minneapolis and St. Paul—May 14th
State Theatre, Pittsburgh, Pa.
Circle Theatre, Indianapolis, Ind.
Jefferson Theatre, Ft. Wayne, Ind.

and last but by no means least at the

MARK STRAND

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BROADWAY at 47th ST.
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MOE MARK — **PRESIDENT & GEN'L M'G'R**

JUNE 4

This big special is not only booking fast in the best theatres, but the territories are selling fast—the reason is plain to those who have seen the picture. Phone, wire or write today for

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"I AM THE LAW"

"A Nationally Advertised Picture"

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WILLIAM FOX
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He always has a bag of money for you

He never made a bad one!

Book The Fighting Streak Now

Into The Millions—
"REPORTED MISSING"
Bonte

SELZNICK PICTURES
Distributed by Select

LEWIS J. SELZNICK
presents

'REPORTED MISSING'

Starring

OWEN MOORE

Directed by Henry Lehrman

DEFINITELY ESTABLISHED IN THE MILLION DOLLAR CLASS. ALREADY BOOKED BY —

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Gutterson's New Broadway, Los Angeles.
Randolph, Chicago.
Grand, Pittsburgh.
Howard, Atlanta.
Des Moines, Des Moines.
Valentine, Toledo.
Garrick, Wilmington.
Victory, Providence.
Broadway, Charlotte.
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The title alone
is enough:—

Don't Doubt Your Wife

with Leah Baird and a Special Cast

A Startling Drama of the Mishaps of Marriage

A LEAH BAIRD PRODUCTION
DISTRIBUTED BY
ASSOCIATED EXHIBITORS
ARTHUR S. KANE PRESIDENT
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GEORGE ELIOT'S FAMOUS NOVEL

HERE is the perfect screen edition of a masterpiece of fiction, startling in its fidelity to the story and wonderfully well suited to your box office.

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It's Big! It's Spectacular! It's Amazing!

The settings are marvellous. The cast is admirable:

Craufurd Kent	
Bradley Barker	Nona Marden
Robert Kenyon	Marguerite Courtot
George Fawcett	Marie Edith Wells
Austin Huhn	Jean Girardin
John Randall	Ricca Allen

PRODUCED BY
FRANK DONOVAN

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James Oliver CURWOOD'S

Drama of the Hudson Bay Country

JAN OF THE BIG SNOWS

Directed by Charles M. Seay

All the force of Curwood is dramatically revealed in this "snow picture" of the lonely wastes; a band of strong men protecting a beautiful girl from the tempter from the city. Blizzard-swept settlements; troopers and traders; a woman hovering on the brink of eternity; a husband lost among snows, with a single grave amid the frozen plains.

The well-beloved Curwood stuff; told with power and filled with woesome passion. Ably directed and with a cast that includes Louise Prussing, Warner Richmond, and Richard Neill.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

"One of the Best Pictures Seen in Town in Several Seasons," says the New York American

PYRAMID PICTURES INC.

presents

Betty Blythe

in

HIS WIFE'S HUSBAND

From Anna Katherine Green's Great Society Drama *"The Mayor's Wife"*
Directed by KENNETH WEBB

THE AMERICAN further says: "You can't leave the theatre till the story is ended. Betty Blythe has never done a better picture; its gripping."

NEW YORK WORLD: "'His Wife's Husband' certainly gets your brain all on edge. Betty Blythe never looked more bewitching in her life."

NEW YORK HERALD: "A play that will stand up well in the list of mystery dramas proving so popular this season."

NEW YORK TRIBUNE: "Miss Blythe gives a splendid performance and she holds your attention every moment."

EVENING TELEGRAM: "Fascinating and captivating. Right to the finale the audience was kept on pins and needles. Compares favorably with the spoken dramas, 'The Bat' and 'The Cat and the Canary'. If you like this picture tell your friends, but please don't tell them how it ends."

(Note: 'The Bat', referred to above, has been playing for two years on Broadway, N.Y.)

DAILY VARIETY: "'His Wife's Husband' will hold its own with the rank and file of the big pictures now being offered to the first run houses everywhere; it shows a lot of money has been spent on it. Splendid emotional work by Betty Blythe, and the story holds interest everywhere."

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

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"HER STORY," tense and thrilling, and "DAVID AND JONATHAN," stirring photoplay of adventure afloat and ashore, are sure fire box office winners because of their potent appeal to all lovers of the best in motion picture entertainment.

WHY

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WHY?

Second National Pictures Corporation

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of

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The most efficient established exchangemen in the country, enlisted in co-operation with Second National, are enthusiastic over the pictures provided — twelve notable productions adapted from famous books and speaking stage plays—"Her Story," featuring Madge Titheradge; "The Night Riders," Northwestern adventure story with Maudie Dunham, Albert Ray and Andre Beaulieu; "Broken Shadows," with Isobel Elsom and Ivan Sampson; "David and Jonathan," with Madge Titheradge; "Mr. Pim Passes By," with Peggy Hyland, Maudie Dunham, Campbell Gullan and Hubert Harben, and seven other extraordinary program and feature offerings.

Independent producers are coming to Second National to offer their product, convinced that we provide the best existing medium for distribution with assurance of the largest possible returns.

Second National Pictures Corporation

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A supreme combination!

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MARJORIE DAW

WALLACE BEERY

JOHNNY WALKER

Written by
H.H.VAN LOAN
Author of
"Virgin of Stamboul"

Directed by
ROBERT T. THORNBY
Director of "The Fox"

HUGH B. EVANS JR.
presents

"The SAGE BRUSH TRAIL"

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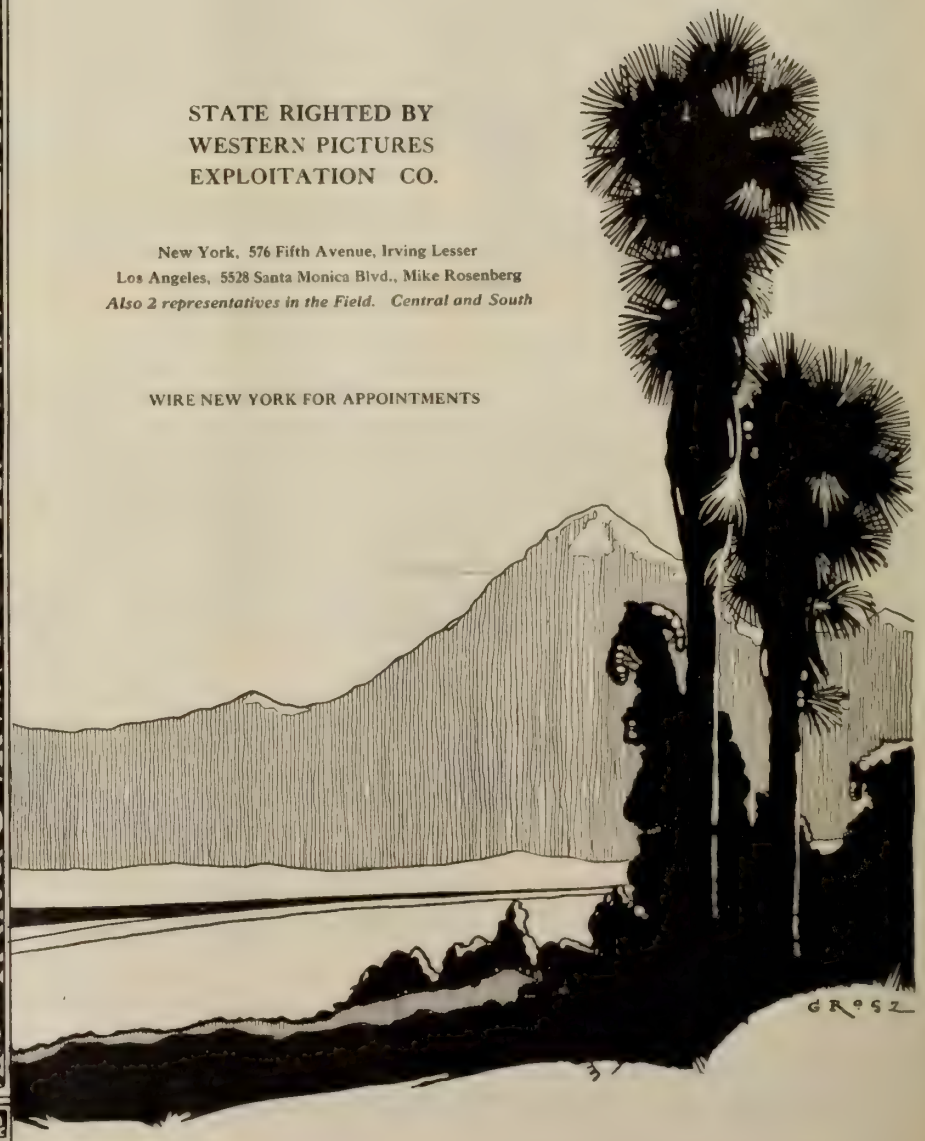

GEOGRAPHIC FILM COMPANY, Inc.

Presents

"GETHSEMANE"

Directed and Arranged by
J. E. HOLLEY

Richly titled in Prizma by
PALEOLOGUE

Direct from a week's pre-release run at the CAPITOL THEATRE, New York, and unanimously selected by the MOTION PICTURE THEATRE OWNERS OF AMERICA for presentation at the organization's official banquet held at the Hotel Washington, Washington, D. C., Friday evening, May 12, 1922.

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Geographic Film Company, Inc.

PENNSYLVANIA HOTEL, NEW YORK

"GETHSEMANE"

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AT THE CAPITOL, the world's largest theatre

Hy Mayer with His "Travelaughs" Gives Us Genuine Novelty

Hy Mayer in his *Travelaughs* gives us a genuine novelty. Exceedingly clever they are, but that expression does not adequately describe them. They are artistic and they are entertaining; and they are instructive as well. They are character drawings of representative types of the immediate locality under the survey of the artist. There is a blending of the pencil and the motion picture camera; the outlines of the drawn figures fade out and in their exact positions appear the forms of the humans the artist desires to call to our attention.

Mr. Mayer shows us life in many phases. The drawing may be that of a charming girl, but the face that fades into its place may be that of an apple-woman seated behind her wares. The single reels are filled with amusing surprises.

Unquestionably there will be a distinct niche for these novel subjects. G. B.

The World's Largest and Finest Theatre Uses HY MAYER'S "TRAVELAUGHS"

How About Your House?

WHEN a brilliant showman like "Roxy" Rothafel features Hy Mayer's Travelaughs in blazing electric lights on the marquee of New York's world-famous Capitol Theatre you know there's a mighty good reason.

Mr. Rothafel KNOWS what motion picture audiences WANT. It's NOT GUESS WORK with "Roxy." He has made a practice of giving real entertainment to millions—the most exacting audiences in the world. He is ever on the look-out for material that BUILDS PATRONAGE.

That's why Mr. Rothafel uses Hy Mayer's Travelaughs as a unit for his program—REGULARLY!

That's why Hy Mayer's name blazes forth from the marquee of the Capitol. That's why you should get busy RIGHT NOW AND BOOK THE TRAVELAUGHS YOURSELF.

IF YOU'RE WIDE-AWAKE, YOU'LL FOLLOW "ROXY'S" DOPE!

BOOK 'EM See your nearest R-C Exchange **BOOST 'EM**

A Neilan Picture Is Always a BOX OFFICE SUCCESS!

When Joseph Plunkett, managing director of the New York Strand, heard of a new Neilan picture he grabbed it quick for his big Broadway house. Don't let any grass grow under *your* feet in booking this box-office money maker.

Strangest Triangle on Record!

Ever hear of a philanthropic spider weaving a web to catch a crook in order to reform him?

Ever hear of a girl who urged her sweetheart to steal to make him go straight?

Ever hear of a crook who passed up a fortune—for love?

MYSTERY WITH A BIG SURPRISE

Enacted by

Claire Windsor—Richard Dix

and Claude Gillingwater

Suggested by Hugh MacNair Kahler's story in the Saturday Evening Post that has thrilled millions. Photographed by David Kesson and Karl Straus.

A First National Attraction

Marshall Neilan's "FOOLS FIRST"

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

MAY 20
1922

Getting Ready

THIS is the season when plans are made, programs are arranged and picture schedules are prepared. It is the time when the producers, great and small, organize for the season that is to come and outline policies of selling the product they have decided to issue to the trade. In former years, last year being a conspicuous exception, the trade was made acquainted in full measure with the plans and the pictures. Last year a zero temperature was discernible around the feet of the producers and distributors, and they made the mistake of regarding advertising direct to their customers as a luxury that could be dispensed with. In a season of depression no more serious error could have been made.

Instead of heartening the exhibitors of the country by stepping forward with confidence they held back, retrenched, used pea shooter advertising to sell big goods, and everybody lost money by it. The exhibitor naturally felt that if the producer and distributor didn't regard his product as worth talking about it couldn't be a very important product after all, and nobody could blame him for this common sense view.

In a show business, where large space is used in a large way to advertise large things, they found four or five pictures, costing thousands of dollars apiece, crowded into one page, and then they were supposed to be so filled with enthusiasm about the product that they would buy it at fancy prices and feel happy.

This year the change back to normal is beginning. Advertising has started toward its proper proportions and the lead set by the independent distributors and producers is being followed by the larger companies to the benefit of all. The exhibitors want to know what they may expect and count upon. They are looking ahead and are ready to receive good pictures.

Their attention can be attracted only by a proper enthusiasm in the presentation of the story of these pictures, and we indulge the hope that the advertising will not stop at announcements, but that real help will be given the exhibitor in sane, progressive and enthusiastic exploitation copy that will aid in the selling of the goods to the public. This type of advertising originated with this publication, and we are glad to see others following in the way.

Our business depression is about over and we have only the normal falling off in the Summer business to bother about before we begin a season ripe with promise, bright with hope and with profits in plenty for all who will present a good product and put salesmanship behind it.

If you have a poor picture don't try to put it over with advertising. If you have a really good picture don't be afraid to recognize that advertising makes the difference between a partial and a real success.

Big space for big pictures—there's a slogan that will help the timid business man over his troubles.

Arthur James

Elimination of Distributor Impends, with to Exhibitors, Cohen Re-elected

Seven Propositions of Direct Distribution Service Include Those by Hodkinson, Vitagraph and the Motion Picture Directors Association—Special Committee to Consider Offers—Directors Will Make Decision

By ROGER FERRI

WASHINGTON, D. C., May 11.—The exhibitors of the country are determined on one thing—the elimination of the present distribution system and the establishment of some sort of arrangement with the producer whereby the pictures will be distributed direct to the exhibitor.

This was the outstanding feature of the Third Annual Convention of the Motion Picture Theatre Owners—a convention that will go down into history as one of the greatest, though most boisterous, ever held. The determination of the exhibitors to establish a direct connection with the producers—a proposition first submitted at the Minneapolis convention of last year, although not seriously taken up until this week—furnishes the climax for the insistent demands of the theatre owners of a decided cut in film rentals. The establishment of such an arrangement was characterized and is accepted by the theatre owners as the only solution for the problem of high rentals.

This convention had before it at least seven propositions of direct distribution service from not only various delegates but also from W. W. Hodkinson, Vitagraph, The Motion Picture Directors' Association and others. These propositions will all be given due consideration and a special committee appointed for the purpose of reaching some sort of understanding of this issue. The board of directors will be empowered to accept the best proposition.

Aside from the expression of determination to eliminate what was characterized as "the unnecessary middleman and a dangerous menace," the delegates also decided to establish a music department to co-operate with independent authors, composers and publishers for the purpose of eliminating the tax. This department would co-operate with the publishers and not only encourage the introduction of compositions of independent authors, but also to directly participate in the distribution of the music.

The plan in brief is as follows: To establish a music department in charge of experts, but affiliated with the M. P. T. O. A. to introduce independent compositions in theatres and to locally effect connections for the distribution of these numbers in department, five- and ten-cent stores and music stores. The purpose of this move is to combat the so-called "Music Trust," as it was described by exhibitors.

Despite the fact that the hearing on the Lambert Bill, touching on the music tax situation, is slated to be held Monday, May 15, here, the exhibitors have decided to wage a fight against the Authors' and Composers' Association, and have expressed their intention of taking the matter to court. It is planned to make a test case of the problem, the statement having been made at the convention that the last ruling of the United States Supreme Court was not rendered with the motion picture phase of the situation in the minds of the justices.

As was expected by everybody excepting New Yorkers and the Empire State exhibitor organization, and as was exclusively predicted in Moving Picture World on April 21, Sydney S. Cohen was re-elected president of the organization. There was no other candidate nominated. A noisy demonstration that lasted for several minutes greeted the election, which resulted after the bitterest contest ever staged within the ranks of the exhibitor body.

The Motion Picture Theatre Owners of New York State protested against not only the re-election of Cohen, but also against the election of all officers and against the proceedings, which that delegation charged as "illegal and utilized for the expressed purpose of steamrolling and gagging the New York delegates."

Formal notice that the body would take legal steps to adjust that matter was served on the convention by Charles L. O'Reilly, president.

While the elections were marred by a demonstration, that was exactly what this writer had predicted when he forecast it would be as quiet as a boiler factory. Steamroller tactics of a most disappointing and threatening nature ruled the entire Wednesday's session when the elections were

Producers Releasing Directly While New Yorkers Protest Steamroller

Cohen-Walker Controversy Ended by Resolution Voting Confidence in Both Men, Though Each in Addresses Passed the Lie to the Other—Walker "Through" Though Effort Will Be Made to Placate Him

held. That it did not develop into a battle royal was remarkable, for threats flew back and forth among the exhibitors in record fashion.

Later in the day the New York delegation issued a statement in which it explained its stand and attacked the procedure, its legality and the status of "those who made it impossible for us to express ourselves." This statement is published elsewhere in its entirety. So far as Senator James J. Walker's controversy with President Cohen and others is concerned, in the eyes of the M. P. T. O. A., it is a closed issue. The convention, after hearing both the senator and Cohen, passed a resolution giving each a vote of confidence.

This resolution furnished the outstanding laugh of the convention, for the reason that while the delegates differed as to who was telling the truth, all participated and voted its adoption. The New York delegation voted with the others on this resolution, which also extended similar confidence in the executive committee.

Anent the Walker-Cohen controversy it developed that the executive committee of the organization had voted to dispense with the services of the senator on April 15, but at the "urgent request of Mr. Cohen," the matter was dropped and Walker allowed to continue as counsel. This statement was made by the president on Tuesday.

Despite the bitter attack made on Walker by Cohen and his supporters, the president suggested that every effort be made to bring him back into the fold as counsel. At press time, with the convention still in session, it was indicated that a special committee would be appointed to wait on the senator and utilize its good graces in an attempt to again retain his services.

Senator Walker, when told of this move, made it plain that he would under no conditions return to the organization and added the statement that he was "through with the business and that his interest in pictures would be as a fan, and that they would begin and end there." He stated that he will in the future concentrate all efforts on his law and political careers, the general belief prevailing here that he will be a candidate for either governor or re-election to the New York Senate. While the exhibitor organization has taken it for granted that what differences existed with Walker have been satisfactorily adjusted, the senator has made it known that he has only just begun to fight and intends to carry his battle into the New York courts. Whether or not he will do this, however, remains to be seen.

The gulf that has developed between the national and New York organization is a dangerous one, and a movement already has been started by certain members of the latter to establish an independent body in that state. However, it is not believed that this will in any way mar the status of the New York organization in so far as the M. P. T. O. A. is concerned.

Following the Wednesday session the New York delegation took little part in the proceedings, the attack on that state by other delegates clearly indicated hostile feeling on the part of the other delegations. Just what situation this ill feeling will bring about time alone will decide.

That the organization, however, has not been strengthened as a consequence of the differences that arose here, is something generally conceded to be a fact. The fight has split a number of states. However, the convention, although tardy in getting down to actual business, most of the important issues being decided by the executive committee behind closed doors, did develop many important points. That the general counsel will be selected within the next few weeks is certain. Just who will represent the organization at the music tax hearing has not been determined.

The address of Senator Walker, in defense of charges made against him, was not the determined one that he made before the New York Theatre Owners' Chamber of Commerce. The senator complained of a sore throat. His address was disappointing to most of those who had heard him before. He made charges, but substantiated only a few. He did say that he had ample evidence to prove most of the charges he hurled at Cohen and members of the executive committee, but he did not submit it.

It had been expected and rumored that the New York delegation held "an ace in the hole" for the Tuesday session, but this did not materialize. Considerable commotion resulted after Cohen had replied to Walker's charges, the New York delegation succeeding in getting certain amendments through, but it was evident after these amendments were adopted that Cohen would be re-elected in spite of the opposition of delegates from his own state.

William Brandt of New York was the most active Walker worker. Charles L. O'Reilly fought determinedly, but Sam Berman had nothing to say. That Willard Patterson had allied himself with the New York delegation was apparent as a consequence of deliberations during the Wednesday session. With Julian Brylawski of Washington in the chair during the elections, Patterson demanded the right to explain a situation that had developed among the Georgia delegates, but the chairman refused to recognize him, saying that "we are finished with the State of Georgia."

"Yes, you are right, Mr. Chairman, you are finished with the State of Georgia," replied the Atlantan.

But Georgia was not the only state that split as a result of the New York fight, for disagreements also arose among the Missouri and Western Pennsylvania delegations, although the latter voted unanimously for Cohen. Chairman Brylawski was attacked by both factions. Even the most loyal supporters of the organization charged that the "steamroller tactics" were the most disgraceful ever witnessed. The executive committee also was charged with breaking facts and acting unconstitutionally, but to these charges the chairman, under prompting of Parliamentarian Clarence Cannon, of the House of Representatives, and M. J. O'Toole, of Scranton, Pa., ruled that the proceedings were legal and in compliance with the rules previously drawn up by the rules committee and adopted by the convention.

As to the constitutionality of the proceedings, Mr. Brylawski ruled that inasmuch as a constitution had been adopted by the executive committee on Sunday, May 7, the proceedings were proper and consistent with provisions contained in that document. But the point was made that the delegates had not been given the opportunity to discuss the merits of the constitution. The chairman replied that the executive committee had passed on the instrument and that "was sufficient." A demonstration of riot-size proportions broke loose, but it was even for the reason that the opposition lost out and the elections resulted.

Among the other important issues that came up for discussion during the convention were the following:

The elimination of non-theatrical competition.

The elimination of the road-showing of pictures which was characterized as "unfair competition that is driving the exhibitor against the wall and making it impossible for him to properly cater to his public."

The establishment of service stations in each exchange center throughout the country, with a special representative in charge under the supervision of the national headquarters.

The elimination of deposits on pictures.

The inauguration of a nation-wide campaign against legitimate stock sellers and the affiliation with other organizations in putting an end to this practice. A special department with local representatives will be established for this purpose.

Fight against "trustification."

Investigation into the cost of accessories and a demand for a big decrease in their prices. This investigation will be conducted by a special committee and it is intended to effect some sort of arrangement with producers whereby the accessories will be given at virtually cost price.

Protest against the exhibition of any picture or pictures showing Peggy Joyce, the ex-chorus girl, one of whose admirers recently committed suicide in Paris. It was stated that a persistent rumor was afloat that she was shortly to be starred in pictures. The exhibitors passed a resolution condemning the making of any such pictures and pledged their influence in bringing about the defeat of any such intention of any producer by closing their houses against the exhibition of such films.

Further use for the screens of the country by civic organizations for the advancement of civic life.

Co-operation with Women's Clubs of America and joining with them in movements purposed to better conditions in this country.

Nation-wide fight against censorship with every effort concentrated on its repeal in states where it is in force. This work will be in charge of a special committee.

While much bitter feeling did exist among certain delegates, they did not permit these differences to interfere with their duties as American citizens and they not only offered the government use of the screens for whatever purpose required to promote the general welfare of the nation, but also remembered the brave lads who crossed the seas in the World War. The soldiers were paid a splendid tribute in more ways than one. But the most significant and impressive of all was the placing of a wreath on the grave of the Unknown Soldier at Arlington Cemetery in Arlington, Va., on Friday morning by delegates and their ladies, led by Mrs. A. R. Pramer, head of the ladies' committee.

Another memorable feature was the meeting of the President and Mrs. Harding at the White House by the delegates. It had been intended that the President would address the delegates, but previous engagements prevented him from doing so.

Will Hays, president of the Motion Picture Producers and Distributors Association, officially addressed the M. P. T. O. A. at the banquet held in the Salon Des Nations, Washington Hotel, on Wednesday night. Mr. Hays made a splendid impression and there was little doubt among the exhibitors but that he was the right man in the right place and it was decided that his and the exhibitor organization co-operate on matnewly-elected president was completely

Hays paid a fine tribute to the national exhibitors' organization. The keynote of his address was "confidence and cooperation." Other distinguished speakers at the banquet were M. J. O'Toole, who acted as toastmaster and chairman of the M. P. T. O. A. Public Service Department; Judge Murphy, counsel of the Michigan M. P. T. O.; Assistant Secretary of Labor Henning, Dr. Francis Holley of Washington and an active worker of the M. P. T. O. A. Public Service Department; Secretary of the Navy Denby, Governor J. O. Prenus of Minnesota, Adolph Zukor of New York, President Cohen of New York, W. W. Hodkinson of New York, and Marcus Loew of New York.

Following Cohen's spirited address, Morris Needles of New York presented the president with a gold watch. The newly-elected president was completely surprised and the presentation furnished a dramatic climax to a most trying day in which Cohen had been made a target of verbal attack by some of the New York delegates. However, he was given an ovation and responded eloquently.

Important among the many interesting statements made at the banquet, which is reported elsewhere in this section, was that of Mr. Zukor in which he expressed the hope that the next convention would be one not only "of the Motion Picture Theatre Owners, but also a convention of the Motion Picture Theatre Owners together with the whole motion picture industry."

Because of the Walker controversy time was wasted. The controversy held the attention of the delegates for two full days. On the third day the elections were held, but because of the banquet in the evening it was necessary to adjourn early. On Thursday the first real business of the convention was transacted, but again an early adjournment was necessary and indications at midnight on Thursday were that the convention would not adjourn until late Friday night.

Many of the delegates began leaving Washington on Wednesday night and quite a few left Thursday. However, the convention was the largest attended and historically the most important ever held since the inception of the organization.

Chicago was selected as the next convention city. San Francisco, too, sought the convention of 1923, but withdrew its application when it was evident that the Windy City was the inevitable selection.

Steamroller Tactics Bar New Yorkers from Chance to Address Convention

MUCH to the surprise of delegates to the convention, President Cohen, at Monday's session, invited Senators Walker, O'Reilly and Berman and others who had figured prominently in the anti-Cohen movement to appear before the convention Tuesday afternoon at 1 o'clock and submit their charges.

The invitation was received in noisy fashion, delegates and their guests applauding Cohen loudly. The demonstration bordered on a panic when members of the Walker faction attempted to speak. Filibuster tactics were resorted to unsuccessfully, the Cohen crowd insisting that a motion extending the invitation be put to a vote. O'Reilly made several vain efforts to talk, but was not recognized by the chairman. William Brandt, former chairman of the Theatre Owners Chamber of Commerce of New York, finally was recognized by the chair. He made a vain effort to talk, his remarks being drowned by the cries of the delegates who were insistent that the invitation motion be put to a vote.

Dictation Charge Made

Cries of "Hurray for Cohen" and "Let's call it a day and start off tomorrow" filled the noisy Hall of Nations of the Hotel Washington. Usually cool exhibitors jumped out of their seats when members of the New York delegation vainly protested against the "steamroller" tactics which were resorted to. The New York delegation tried to combat the charge made on the convention floor earlier in the day that "New York was trying to dictate to the rest of the country." Mr. Brandt answered the charge with the declaration that a "look at the books of the M. P. T. O. A. shows that no organization but that in New York seems to any way contribute to the national treasury." To this remark the delegates seemed to take exception and Brandt was forced to quit because of the noise resultant from the wholesale yelling, "Put the motion to a vote."

Leo Brecker, another New York exhibitor, succeeded in forcing his way down the centre aisle, crowded with excited exhibitors seeking to force the motion to a vote. He rushed onto the platform and expressed "surprise that the president should malign men who had not even been heard."

Edelhertz Asks Fair Play

General Bernard Edelhertz, also of New York, rushed onto the platform after five minutes of earnest effort to gain recognition by the chairman, who was trying to restore order.

"Gentlemen, gentlemen!" shouted Mr. Edelhertz, "this is the most disgraceful demonstration I have ever witnessed. Where is your sense of fair play? Are you not men? If you are, then, by God, act like men. Where is your sense of fair play and good judgment? You have heard charges made against certain men, particularly against Senator Walker. He isn't here and——"

Here a group of exhibitors in the rear of the room yelled demands that the speaker "be seated." But the chair ignored them.

"Gentlemen, I am sorry for you," resumed the interrupted speaker. "You must reserve judgment until you hear all sides. You are extending an invitation to men who will be heard tomorrow and yet by your actions here now you convict them before they have been given a chance to speak. Wait until tomorrow. I am pleading for fair play——"

Here again a noisy interruption prompted the speaker to glare threateningly at a group of exhibitors in one corner of the hall, who were loudly talking and heckling him.

Then Mr. Edelhertz resumed:

"I'm just appealing for fair play. If we can't get that at least, why there is no use in continuing."

SYDNEY S. COHEN
Who was re-elected for a third term as President of the M. P. T. O. A.

GLENN HARPER
First Vice-President

And he stepped down from the platform.

No Chance for O'Reilly

Mr. Cohen called then on Mr. O'Reilly, who had been calling for the chance to speak. But when Mr. O'Reilly started, the demonstration again attained a noisy aspect.

"Gentlemen, gentlemen," shouted Cohen, trying to quiet the crowd.

"Mr. Chairman, I want——"

But before Mr. O'Reilly could complete the sentence, the excitement became so intense that he sat down, realizing the futility of trying to address the convention.

The invitation motion was then put to a vote and passed.

Until Cohen explained his side of the controversy the convention was quiet and peaceful. The delegates listened attentively to every speaker and demonstrated remarkable patience during the reading of the 13,000-word report of President Cohen. Many important suggestions were embodied in the report and these suggestions were slated for consideration by the delegates in future sessions of the convention.

All Seats Occupied

Every seat in the convention hall was occupied at 12:45 o'clock by delegates, their wives, sweethearts, families and friends and film men. While hundreds of exhibitors had arrived at the various hotels by Sunday night, it was not until early Monday morning that the railroads dumped their heaviest load of humanity into this city. Fully 2,000 people were crowded into the hall. By 1 o'clock, the time set for the opening of the convention, all was in readiness for the firing of the opening gun.

The famous orchestra from the Metropolitan Theatre here entertained from noon until ten minutes of two when President Cohen, together with other officials of the national organizations and members of the committees which made preparations for the convention, marched down the centre aisle amid applause that lasted for several minutes. The New York delegation took no part in this rousing reception to Cohen, however.

At 1:54 President Cohen pounded the gavel that marked the opening of the third annual convention of the Motion Picture Theatre Owners of America. Invocation was pronounced by the Rev. James Shera Montgomery, chaiplain of the House of Representatives, who urged harmony, unity and co-operation among the exhibitors.

Brylawski Welcomes

A. Julian Brylawski, a member of the national executive committee from Washington, and chairman of the committee in charge of the preliminary work for the convention, was introduced. He welcomed the delegates, their womenfolk and guests to Washington, "not as strangers but as neighbors," calling attention to the fact that every citizen in the United States has an interest in the Capital and should consider it as his other home.

JOSEPH MOGLER
Second Vice-President

Mr. Brylawski made a strong plea for peace and harmony among the exhibitors, pointing out the necessity of co-operation.

"We Washington exhibitors," said Mr. Brylawski, "cannot offer you the key to the city, but we can offer you the hearts of the theatre owners of the District of Columbia. Our aims are one. Peace and freedom we must find. And it is in peace that we, your neighbors in Washington, bid you welcome here and in peace also we bid you stay."

In turn he introduced the following local exhibitors who had worked on the plans preliminary to the convention: Sidney Lust, S. M. Boyd, Nelson B. Bell, Thomas Grant, Harry M. Crandall, Lawrence Beatus, M. David, Maurice Davis, Mark Gates, W. C. Murphy, Fritz Hoffman and Earl Dorsey. All were enthusiastically received.

Sidney Lust read the program outlining the arrangements that had been made for the entertainment of the exhibitors and women. He called attention to the national accessories exhibit in the Coliseum, inviting all to visit it.

Hays Gets First Laugh

Theodore L. Hays of Minneapolis was recognized by the chair and he extended the thanks of the exhibitors to Mr. Brylawski and the local committees for their efficient work, stating that the Minnesota delegation could realize from their experience of last year just what hard work the committee had to contend with. He thanked the committee "particularly for the ideal weather it had provided" and apologized for the hot weather that greeted them in Minneapolis. The first laugh of the convention came with his apologetically humorous remark disclaiming all "responsibility for the intense heat."

Ed H. Bingham of Indianapolis, a member of the executive committee, read a letter from President Harding. Mr. Bingham explained that it had been intended that George F. Christian, Mr. Harding's secretary, deliver the address of welcome, but the latter was not able to attend.

The President expressed his "conviction that your organization in seeking to open lines of public service is moving precisely in the right direction. Just as the press, though of necessity a business enterprise first, is always a potent force in behalf of the public interest, so I am very sure that the screen will most securely establish itself as an accepted and useful factor in national life in proportion as it shall recognize its duty in behalf of the widest concerns of the community. It possesses potentialities of vast service, civic, educational, moral. . . . . Because of your strong beliefs in this direction, I am much gratified to know of the plans for your department of public service."

C. A. LICK
Third Vice-President

United States Senator Robert L. Owen of Oklahoma was then introduced as one of "the best friends of the exhibitor" and "father" of the Federal Reserve Bank. He stated that it was a good thing to hold the convention in Washington so that Congress might better become acquainted with the activities of the picture theatre owners and their possibilities and potentialities as a great force, adding that it gave him pleasure to present in the Senate the resolution opening the theatres for the showing of vocational training and other instructive films.

"You have need for co-operation," said the senator, "for the co-operation of the government, and are able to serve the government."

He called attention to the evils that come through ignorance and to the fact that on examining youths of the country for military service 20 per cent were found to be unable to read or write. He emphasized the point that the motion picture would reach even these, stating, "you have the opportunity to instruct even those who cannot read or write and impress upon them the lessons of patriotism, liberty and justice, and possess the power of rendering greater service to the country than any other force, bar none."

This statement was received with hearty applause.

Public Service Work

Senator Owen maintained that the theatre owners deserved and were entitled to the co-operation of the government and that their (exhibitors') demands should be given every consideration. At the conclusion of his speech he was greeted with three cheers and escorted from the platform by a committee of three, Gus Schmidt of Indianapolis, Paul Jones and Hassinger of Pittsburgh.

M. J. O'Toole, of Scranton, Pa., chairman of the Public Service Committee, responded to Senator Owens' address of welcome on behalf of the exhibitor organization.

Mr. O'Toole told of the work of the public service department of the organization. He said that his committee has in preparation a booklet to help in making the screen of greater value to the government and to the people. He called attention to the fact that the United States Senate is the greatest lawmaking body today in the world, referring praisingly to Oklahoma. He called attention to his twenty years' experience as newspaper editor and predicted the extension of freedom of the press to eventually include the screen, stating that the screen is in reality a press and that the "screen press" should also be like the newspaper press, free from censorship.

President's Report

President Cohen then delivered his annual report, which follows, in part:

"In any attempt to cover the manifold elements associated with the work of the Motion Picture Theatre Owners of America, we find that so many subjects intrude that the task becomes at once a very difficult one. But we can, however, in as brief a way as circumstances will permit, cover a considerable portion of this work and review some, at least, of the activities of the past year. Our thoughts, of course, are more on the future, but in order that we may know what to do in the time to come, we must have a very comprehensive idea of what we have already done, so as to profit both on the successes we have attained and the mistakes we might have made.

"The Motion Picture Theatre Owners of America have advanced in the public estimation to the very first position in this great industry, especially in the point of public service. The position of the Motion Picture Theatre Owners in their direct contact with the people, catering to millions of Americans daily along amusement, educational and other lines, gives us that added influence and prestige and places us in this conspicuous position in the foreground of our business.

"During the past year, the Motion Picture Theatre Owners of America have made many substantial advances aside from the fact that our organization has increased in numbers and general influence. Many state units have been established, and we have now a membership in almost every state in the Union and in each case an operating executive body.

JOSEPH G. RHODE
Fourth Vice-President

JOHN T. COLLINS
Treasurer

M. VAN PRAAG
Recording Secretary

Tax Repeal

"Our organization, during the special session of Congress, concentrated its efforts upon the repeal of the 5 per cent. film tax. Many letters, or the copies of the Exhibitors Bulletin which have been often sent to you, have made you entirely familiar with that phase of our work. It required many extraordinary moves to accomplish this but through the wonderful co-operation given us by the individual theatre owner in all parts of the country, we were able to bring this situation in such a favorable way to the attention of Congress as to cause those in charge of the revenue bills in the United States Senate especially, to see the virtue of our request and aid us in bringing about the repeal of this tax. It is estimated that this repeal saves the Motion Picture Theatre Owners of the United States between $6,000,000 and $7,000,000 annually. This repeal went into effect January 1, 1922. Since that time no film tax has been paid and theatre owners have been saved this amount.

"Continuing the work started previous to the Minneapolis convention of June, 1921, your organization has succeeded in effecting a number of substantial adjustments with various film companies and especially with the Famous Players Lasky Corporation and First National. We had a number of meetings with President Adolph Zukor of the Famous Players Lasky Corporation, and the result of this, together with matters affecting Associated First National Pictures, Inc., will be made the subject of special reports to be submitted to you by committees of the organization.

Movie Chats

"Since our last convention we have extended our efforts substantially in the direction of a screen press. Arrangements have been made with the Kineto Company of America to produce the Official Urban Movie Chats, a one reel weekly feature which is the screen organ of the Motion Picture Theatre Owners of America. The success which has attended this departure is so extraordinary as to be really phenomenal. We have gone beyond our most sanguine expectations in the matter of booking this reel and it now has almost as wide a circulation as any other weekly feature in the United States. This is especially gratifying in view of the fact that we have only been engaged in this work for about three months. A complete and comprehensive report of Official Urban Movie Chats will be made to this convention.

"An effort has been made during the year to effect some advances in the direction of a

Moving Picture World Special Photograph of M. P. T. O. A. National

national censorship. One phase of this has been the introduction of a resolution in Congress by United States Senator Myer of Montana, proposing an investigation of the motion picture business. At the hearings before a special Senate committee on this resolution, representatives of reform organizations sought to establish as a fact the necessity for such regulation. This effort of theirs was not attended by much success, and while representatives of the motion picture business were ready to offer many more arguments than were introduced to set aside this contention, it remained, however, for Senator Ashurst of Arizona and Senator Shortridge of California to completely refute the contentions of advocates of the Myer resolution.

"The imposition of a music tax on theatre owners for having certain musical compositions played in their theatres, has become an evil which will require drastic action. A certain combination of publishers of music, operating with a few selected composers, essays to control the music situation in the country and impose such levies as may be agreeable to them upon those who use any part of the music they claim is copyrighted. Music and song have always been among a nation's freest elements. It was not until recently that any attempt was made to place an embargo on this vitalizing phase of national life. Nothing so stimulates and nerves men and women into lines of patriotic activity as does music and song.

"Francis Scott Key wrote 'The Star Spangled Banner' and gave it to the nation. No music tax was ever charged for the privilege of rendering its inspiring notes. Others in like form have added to the store of our nation's music without permitting some combination of publishers, who have no musical genius themselves but simply coin that of others into dollars, to tax the people of the nation for the privilege of singing or playing it.

"The dollar alone marks the time for the music trust. Merit in composition from the standpoint of helpful stimulation mentally and morally has no place with this trust. Because its processes strangled lofty effort, it has held American musical talent to the lower levels and gave us many compositions which tend more to debase than elevate, to demoralize rather than uplift and edify. This group has placed the nation on a jazz basis because of its throttling influence along the whole range of musical effort. To what extent this baneful process has effected national morals is a question the people generally must consider.

Before Congress

"The Motion Picture Theatre Owners of America have brought these facts before Congress, and Congressman Florian A. Lampert of Wisconsin, chairman of the patents committee of the House of Representatives, has a bill now before Congress effecting certain modifications in the copyright laws which will prevent the imposition of this music tax on theatres and also, to a certain extent, loosen the grip of this music trust on American genius.

"A hearing will be held in Washington on the Lampert bill this month. I strongly urge every theatre owner to see the senators from his state and the members of Congress from his district and urge them to vote for the Lampert bill. It draws the fangs of the music trust to some extent and its passage

Convention Taken by a World Photographer at the Opening Session

will exert a favorable influence on music composing throughout the country.

"We have 15,000 motion picture theatres in the United States subject to the exactions of the music trust. All other theatres, hotels, musical organizations and even radiograph users are also being made the victims of this trust.

Clearing House

"We can through the Motion Picture Theatre Owners of America, establish what might be termed a clearing house for musical compositions. Let us invite all composers in the nation to use our organization as a means of getting their compositions to the public. We can guarantee them an outlet which will be nation-wide in character. Establish a music department in connection with the Motion Picture Theatre Owners of America. Develop this so that definite connection will be had with printers who can handle musical compositions, and any competent printer can do this. Then arrange with the music stores to sell these compositions and also sell the same to our members. We can advertise the compositions in our theatres, giving it the widest possible kind of publicity in this relation and bring these musical selections to the personal attention, in demonstrated form of millions of people daily.

"Let the music trust keep all the music it has and all it can get from its favorite composers will have an outlet for their pieces, national in character. No theatre owner will use one line of a music trust composition because we will have an abundance of better music of our own. Let us give this music to the American public free of all levies—tax or bounty—just charging for the composition the ordinary music store price.

In this way we can crush the music trust, give a nation-wide stimulation to independent composers' efforts and revive good, inspiring music in the United States in a manner hitherto unheard of. We will exalt and dignify American music.

Asks for Committee

"We have the outlet, the avenues for advertising and demonstration, the direct contact with millions of people. We can secure the services of the composer as we can arrange with all on a royalty basis or other satisfactory way, and we can easily publish selected compositions and get all out to the trade. The American public will welcome this relief from music trust exactions and stand by us in this matter.

"I recommend that this convention appoint a committee to deal with this music tax proposition and to take into account all of its elements. This committee should work out all details associated with the establishment of an independent publishing and distributing music department connected with the Motion Picture Theatre Owners of America, and report to this convention later in the week.

"We must keep in mind the fact that as theatre owners we constitute the point of contact with the public and that anything affecting the industry which becomes a matter for public notoriety, of necessity involves our position in the public minds because the people generally know no other factors in our industry. They meet with an associate with the theatre owner daily. To them the producer is a vague personage, while that which is called

the distributor is entirely intangible to the general public. Not one person in every hundred, outside of our own business, could give anything like an intelligent explanation of what these different elements in our industry mean, and the same thing in a general way would apply to any other large business having different departments.

Educate the Public

"It is, however, our duty to so present this situation to the American people so that they will know definitely that the theatre owner with whom they come in contact daily, and the only factor in the business with which they have any direct affiiation, is in no sense directly or indirectly responsible for any of these conditions. The necessity, however, for cleaning up this business at its source confronts us. The task is not what might be called an overwhelming one, as it admits of practical performance if we, as theatre owners, take hold of the situation in the proper way.

"We are business men and women, understanding the various elements of our daily routine, knowing with whom we are dealing on the one hand for pictures and how these deals are consummated, and having all of this knowledge and understanding of the various divisions of our business, we should be, and we are, in a position to adjust anything of an objectionable or improper nature that may exist within the industry.

Reference Library

"During the past year the necessity for a reference library has been very apparent at the headquarters of the Motion Picture Theatre Owners of America. As I indicate in another section, we are actually cramped for room and must extend our physical quarters in order that we may take into account every necessary phase of this rapidly multiplying work. Occasions come to the front daily at headquarters where the necessity for some definite information which could be encompassed within the sphere of a reference library, confronts us and we are obliged to seek this information at other quarters, occasioning painful delays, where if we had such a library we could attend to it right on the spot.

"In this library, we would maintain statistics with reference to national, state and local legislative service. We would be able to at all times answer any questions affecting laws or regulations of any description that might tend to affect our business in any part of the United States. Using the national headquarters in this relation as a clearing house, it is easy to see how rapidly we could bring about favorable conditions in different sections where we are now entirely at a loss with respect to our action because of lack of definite information.

"Everything connected with the organization, in the nation, the forty-eight states, and in the many cities of these states, could be classified, indexed and placed in the different divisions so that we would at any time be able to secure the information we might desire, and at the same time, be able to supply it readily to any part of the country.

"It will be necessary during the coming year for your national organization to take a decisive line of action with respect to censorship and other moves in different states, and in this relation we should have the necessary lines of information. More time is lost at times looking for the things we need than it takes to perform the same after having acquired the information. We want to make everything at national headquarters move with rapidity and decision so that every theatre owner in the United States will have his or her interests cared for without any delay.

"Information relative to producing companies, distributing elements and other phases of our work will be handled through this library and, in fact, it will be so comprehensive in character as to take into account almost every element connected with our industry. To do this will require the establishment of a library and the appointment of a librarian. Naturally, this will require the expenditure of money and I am going to ask the delegates to this convention to determine exactly what they want done in this relation. A committee will be named dealing with this situation.

Budget System

"I believe that we must now install the budget system in the handling of our business affairs. This will involve the creation of different departments within the organization, all of which will handle specific lines of work and can be bound together in a common union under the direction of the national executive committee. Each of these divisions will have, or ought to have, certain specific appropriations so that those in charge may know exactly how far they will be able to go into this or that line of endeavor without encountering the danger of a deficit.

"Keeping the money of the organization in a single fund is not satisfactory now on account of the rapid development of the Motion Picture Theatre Owners of America, and the necessity of handling its work through departments. So I therefore recommend the establishment of a budget system which will enable us to handle our affairs in a very definite and concise manner with lines of responsibility clear out and determined. This matter has been so arranged as to be referred to a special ways and means committee, the report of which will be presented to you before the adjournment of this convention.

Board of Review

"One of the features of the coming year to which I have been giving considerable attention is the formation of what might be termed a Board of Review within the Motion Picture Theatre Owners of America. The object of this Board of Review would be to inspect and review new pictures, not only for the purpose of removing from the film any objectionable matter, but also to pass judgment as far as practicable upon the exhibition value of the same and thus give our members an opportunity to avoid being imposed upon by excess rental prices. The entire purpose of such a board would be to operate as a specific guarantee to the public, and also entirely protect the interests of the theatre owner.

"Under such conditions, pictures of doubtful value could not be imposed upon the theatre owner at fanciful prices, as the unified condition of our organization would make it impossible for such pictures to be marketed to advantage if the same met with disapproval of this board. When it would be manifest that our purpose along this line was so pronounced as to take into account all new feature pictures which would come up to the requirements we set, and meet the standards established by this board.

"In that way, we would set aside a considerable part of the tendency to impose upon the exhibitor, as the producers thus co-operating would find it to their advantage to present only such pictures as would be entirely acceptable and at prices which would guarantee them fair returns and also make it possible for the Theatre Owner to secure such profits as would enable him to carry on his business.

Two-Fold Purpose

"We aim to accomplish definitely a two fold purpose in this relation. First, we will entirely

President's Letter of Welcome

PRESIDENT HARDING, contrary to expectations, did not welcome the M. P. T. O. A. delegates to Washington, D. C., because of previous engagements. However, he welcomed the delegates by the following letter, addressed to Sydney S. Cohen, which was read at the opening session of the convention:

"In extending greeting to the national convention of Motion Picture Theatre Owners, I take pleasure in expressing my conviction that your organization is moving in precisely the right direction in seeking to open lines of public service. Just as the Press, though of necessity a business enterprise first, is always a potent force in behalf of the public interest, so I am very sure that the screen will most securely establish itself as an accepted and useful factor in national life, in proportion as it shall recognize its duty in behalf of the widest concerns of the community. It possesses potentialities of vast service, civic, educational, moral. To fail in achieving as much as possible along these lines would be very certain to weaken the public confidence in its direction and purposes. Nowadays, no instrumentality that possesses such possibilities of usefulness dares ignore them, because the need for enlisting every useful influence is too great.

"Because of my strong beliefs in this direction, I am much gratified to know of the plans for your Department of Public Service. I agree with those educators and publicists who have become convinced that this is a real forward movement in education, which, rightly directed, may be made a complement to the system of public education. To present on the screen the industrial, commercial and intellectual activities of the country cannot but widen the vision of the great audience that you daily serve.

"It is my earnest hope, therefore, that your plans may develop greatly and that the measure of cooperation needed to realize their utmost advantages, may be freely accorded by the community at large.

"It would have been a pleasure to me, had it been possible, to attend some of your sessions and to voice to you my sentiments along the lines here suggested. I am sorry that public engagements seem to make that impossible, and therefore I am asking you and your associates to accept this expression in lieu of a personal greeting.

"Very sincerely,

"WARREN G. HARDING."

safeguard the theatre-going public against shows of an objectionable character, just as a newspaper editor would prevent publication of matter in his paper which would be out of harmony with the tastes of the community. We would further make it certain that wholesome and high grade pictures would be shown, as we would not only insist upon the absence of objectionable features, but we would demand the presence of such high grade elements as would give the picture a place in the very first division as far as practicable.

"Of course, it is impossible to guarantee entirely first class pictures all of the time, but we believe that through such co-operation a much better kind of picture would result and that the American public would be advantaged to that extent.

"Our second purpose is to take care of the theatre owner in every possible way. He would no longer be a victim of pictures handed to him by producing elements or distributors with the imperious demand that he pay and play or do without a film. Through the Motion Picture Theatre Owners of America, he would be able to take a part in the production of pictures by this co-operating phase of our agreements, and in that way know in advance what he was liable to receive, and about what value the same would be to him from a box office point of view. This would clear up a great many difficulties now confronting the theatre owner and the creating discord and other unprofitable conditions within the industry.

District Leaders

"In all lines of endeavor there are certain people involved who, because of natural adaptability and for other reasons, take a more conspicuous part than others. This is the case in the Motion Picture Theatre Owners of America. Organization is to some people a very natural condition. They like it, desire to take an important part in its affairs and are willing to freely give the time and the talent necessary to make it a success in the different sections.

"In this connection, I am not referring definitely to your national or state officers. I am taking into consideration the active, energetic, self-effacing theatre owner down the lines, the element upon which this organization has been built.

"Our business is of comparative recent growth and development. We have naturally within the ranks of our theatre owners a great many people who up to their accession into this business have been engaged in other lines of trade or endeavor, and therefore are not fully cognizant all of the time of the different phases and possibilities of the motion picture theatre. This is not their fault, as they are indeed wonderful people who have made majestic advances and are entitled to every possible credit.

"It is the purpose of your national officers, however, to stabilize this business for the good of all. Where any theatre owner or group of theatre owners are in any need of advice or assistance in any way, we feel that that help should come to them, and it is for the purpose of providing the means to thus aid them that I am now discussing that phase of the situation.

Lack Direct Contact

"Through your national organization, the state bodies and the district or zone units, you have been able to accomplish a great deal and, no doubt, operating along these lines will do much more in the future. But there is still a lack of direct contact in localities which we feel should be supplied by this convention.

"I, therefore, suggest the advisability of permitting your national officers, co-operating with the state and other bodies, to name district leaders or what might be called key leaders in different sections, whose duty it will be to take into account local conditions, pay special attention to anything that might come up affecting the welfare of the theatre owner and then transmit it to other theatre owners in that district in as concise and practical a way as possible. In this way, local legislative matters, local regulations of all characters, local daylight saving rules, carnival interferences and a multitude of other conditions which are peculiarly local in character, can receive expert attention and all theatre owners in these affected localities brought into vigorous action in affecting the necessary changes.

What They Could Do

"Such district leaders would take into account all phases of public service work of our organization. They would study up that situation with respect to its local application and then, accepting from the national and state bodies such advices as they might have, apply the same to the localities in question with such modifications and readjustments as the situations there might demand.

"In this way, we would be able to comprehend more completely the needs of each locality and make our general programs more effective. It must be plain to all that the national line of contact is of necessity very general in character. The same may be said of state programs. No two localities in the United States have precisely the same elements, and any program, however well presented and adapted in a general sense, must be made to fit into local conditions in order to be effective.

"I therefore strongly urge the necessity of this district co-operation. It will bring about a better feeling all through the United States. The key exhibitor or district leader will be in a position at all times to suggest to your national and state officers, lines of conduct which will be beneficial to his locality and will in all probability fit, with necessary changes, into the interests of other localities.

"Since our last convention we have developed and extended our public service work in many ways. Our aim is, and always has been, to make the motion picture theatre the community center of a most pronounced character and to carry this into practical effect, we have established close associations with the officialdom of nation, state and community. In this relation, the closest of associations have been effected with the leaders in our national government, beginning with the President of the United States and extending through each division as far as practicable and comprehending in that relation as much of the real work as our theatres have been able to handle. Some of this, of course, needs to be systematized in order that the maximum results may be obtained, but we have made very gratifying advances along these lines and have been able to achieve marked progress in each division.

"I earnestly urge every theatre owner in the United States to make this work a distinct part of his daily program. In that relation, I mean to have such a close affiliation with the community in which he or she resides that everything appertaining to the people there shall receive such proper expression upon the screen of the theatre as to most fully conserve the community needs.

An Example

"In many instances, we have preserved the inauguration of this service with photographs. We have at national headquarters one taken at the Baker Theatre in Dover, N. J., conducted by President Woodhull of the Motion Picture Theatre Owners of that state. Mr. Woodhull invited the co-operation of the school

News Bits Picked at the Convention

WASHINGTON.—Pathe, Inc., will distribute Screen Snapshots, now being State righted by C. B. C. Film Sales Corporation. This is the series of one reelers that Harry and Jack Cohn and Joe Brandt have been successfully producing and distributing.

The Sherlock Holmes series of two-reelers, made by Stoll in England, for a time threatened to bring about a serious fight between Alexander Film Corporation and Educational, but it was learned here that the differences have been settled to the satisfaction of all concerned and that Educational will handle the series.

Many of the big exhibitors here are of the opinion that the only way to encourage business is to go after it and for that reason most of them are planning special attractions over the summer months. 'Tis said that the Chicago exhibitors have guaranteed Will Rogers $5,000 a week for personal appearances. Kitty Gordon, too, has been engaged. Both will do a special act.

Representatives of the D. W. Griffith organization here made it known that that producer will return to England shortly and make two productions there. He will be financially backed by the British faction and assumes no risk whatsoever.

Three cities—Los Angeles, San Francisco and Chicago are seeking the 1923 convention of the Motion Picture Theatre Owners of America. The Chicago delegation seemed to have made the most impressive showing.

Marcus Loew, who attended the convention, stated that he is through building theatres. Despite the depression, Loew stated that his houses are doing fairly well.

According to a persistent and undenied rumor Senator James J. Walker, erstwhile counsel of the Motion Picture Theatre Owners of America, has been offered the presidency of the new national organization being formed by all branches of show business. His position in show business, if he accepts this job, would be similar to that which Hays holds in the picture industry.

New M. P. T. O. A. Officers

President—Sydney S. Cohen
First Vice-President—Glenn Harper
Second Vice-President—Joseph Mogler
Third Vice-President—C. A. Lick
Fourth Vice-President—Joseph Rhode
Recording Secretary—M. Van Praag
Treasurer—J. T. Collins

authorities in Dover and through the public service department of the Motion Picture Theatre Owners of America, inaugurated a public service system in that city on February 4, 1922.

"He invited the mayor, members of the council, members of the board of education, school teachers generally, and all citizens who were interested in this great work. As a result, his theatre, one of the largest in that section of the state, was crowded to the doors. The photograph reveals every seat taken, and it was impossible to accommodate all who wanted to be present. The same cordial feeling and pleasant association can be found everywhere. We desire to extend this line or service and carry it into effect in every school district in the United States.

Service Stations

"In order that the Motion Picture Theatre Owner in every section of the country may experience the benefit of quick adjustments in misunderstandings which might occur between himself and exchange managers, I strongly urge the establishment of what might be called service stations in each of the shipping territories, to be handled by a paid representative of the Motion Picture Theatre Owners of America and operating in conjunction with the state Motion Picture Theatre Owners.

"We can in such an event care for the interests of the Motion Picture Theatre Owner in a very definite way. When anything comes along requiring our attention it will be easy to centralize the effort toward correction, and in the event that it cannot be fully remedied on that point, at least it can be so assembled and gotten in shape as to be made much more acceptable for adjustment elsewhere.

"This service work can and will also comprehend state legislative campaigns where the interest of the theatre owner will be cared for at capital centers. This service station can act as a clearing-house for all information dealing with these subjects, and the proper and necessary preparations can always be made ahead by those interested, so that when legislative sessions come along we will be ready to take such action as may be necessary to fully safeguard our interests. A development of this service work for our theatre owners would be a possible formation of a commission embracing a certain number of theatre managers in the territory affected to meet with a like number of exchange managers.

As a Court

"This commission could act as a court to which all matters in dispute affecting the interests of the theatre and the exchange could be referred. The necessary amount of power would be extended to this court to make ready adjustments, and where this could not be done, an appeal could be taken to the national office of the Motion Picture Theatre Owners of America where a satisfactory settlement could in all probability be secured with the home offices of the distributing companies.

"This would produce a better understanding between the exhibitor and the exchange manager in his territory, make it plain all around that the interest of the theatre owner was being fully conserved and it would thus prevent certain impositions which under other conditions might come along. Exchange managers, realizing that no injustice would be tolerated, in the very nature of things would refrain from making any moves that would lead to difficulty. This should eliminate deposits, give us a more equitable business contract and lead to a better understanding.

"One of the most important problems confronting the Motion Picture Theatre Owners of America and theatrical interests generally, is the proposal to inaugurate a statewide censorship in Massachusetts this year. Fortunately, for all concerned, the matter is to be submitted to the people of the state for a decision. It is the first time that censorship in any form was subjected to a referendum. It places the matter clearly and squarely before the public and it will be our duty to so shape opinion in the State of Massachusetts as to render it certain that an adverse vote will be given by its people on the question of censorship.

Larger Offices

"The business of our national organization, as you know, is constantly extending. We have taken on a number of new phases, notably, public service, legislative activities, movie chats and the printing of a bulletin. This required the extension of our office space in New York City and even now with the added offices, we are very much crowded for room. This work is of such importance to the theatre owners of the country that we feel it should be handled in the most efficient manner possible.

"To do this requires more office space and additional help. We know what we want. We are very anxious to carry on this work in exact accordance with your wishes and for your special benefit, and we hope to have your co-operation in providing for these necessary extensions and lines of assistance.

"The question of non-theatrical enterprises in various sections of the country, is becoming somewhat serious and it will be necessary for us to take such moves as will entirely conserve the purpose of these institutions and yet so effect arrangements as not to interfere with the proper and legitimate activities of the theatre. Many of the producing companies are selling pictures direct to non-theatrical enterprises which come in direct competition with the theatre owner. The theatre owner makes it possible for these producing companies to exist, and it is very unfair to have this injurious competition thus inflicted.

"Our public service department is to some extent taking care of this. In some instances, churches, schools, clubhouses and other buildings are being used for the exhibition of films of various kinds. The theatre owner, realizing that this served a public need, very properly gave to the community the use of his theatre for such purposes. That in many cases obviated the necessity of exhibiting the pictures in other places outside of the theatre. It supplied all that the community required in this relation and operated to the direct advantage of the theatre owner and the people generally. It is perfectly plain that any exhibition of pictures in any community can be best handled in the theatre as the buildings are entirely adapted to this work.

"With the projection machine and the operator available, it makes it much easier for the parties interested to have any film presented to the public through our theatres. I would advise all theatre owners to read carefully the pamphlet on public service presented to them at this convention, and they will find in it suggestions which will enable them to curb to a great extent this presentation of non-theatrical films or other films at points other than their theatres and in direct competition with them. I would further say, that very definite steps will be taken to prevent as far as practicable, the extension of film courtesies to persons outside the theatrical business, especially films which are not distinctly educational or of a religious character.

Lower Film Rentals

"Theatre owners are forced into the position where they are unwillingly burning the candle at both ends. They are paying more for pictures and receiving less at the box office. Agencies associated with certain producers then offer insult to their intelligence by making public statements to the effect that one of the reforms they hope to bring about is lower admission prices. How can an exhibitor lower admission prices when the receipts are dropping already and the prices paid for pictures are increasing?

"United States Government reports sustain our contention in this relation. Actual figures from the Treasury Department are available. In 1920 the admission taxes paid to the government reached to $86,944,013, and in 1921 this tax was $82,633,093, or a falling off of over $4,310,000, or practically $43,000,000 of a decrease in revenue at the box office in 1921 as compared with 1920.

"The revenue derived from film rental tax in 1920 was $5,372,512. In 1921 the film rental tax advanced to $5,902,731, or over $530,000 more in 1921 than in 1920. At 5 per cent. on the total amount paid for film rentals, this means an increase in the cost of pictures to the Theatre Owners in 1921 of approximately $10,600,000.

Price Increased

"So it is very plain that while the theatre owners' revenue at the box office was reduced over $43,000,000 in 1921 as compared with 1920, the price of pictures was increased approximately $10,600,000 in 1921 as compared with 1920. The theatre lost in revenue and paid more for pictures, the difference in the net income being about $53,600,000 less in 1921 than in 1920. Any school child, familiar with the rudiments of arithmetic can easily figure this matter out.

"Yet in the face of this fact, elements connected with certain producers casting about for something to say to win applause, deliberately suggested ruin of the theatre owner by talking about lower admission prices when our business suffered a loss of $53,600,000 last year and may experience a correspondingly greater loss this year.

"Prices for pictures have advanced all out of proportion to the business necessities of the industry and must come down to sane levels. The effort to effect a corner on the producing end of the industry, so obvious in recent moves by the trust elements, means an increase in picture prices if permitted to become a fact. The Motion Picture Theatre Owners of America alone can save the American people from this trustification of this industry.

"We will secure lower film rentals. We will

do this through the organized power of the Motion Picture Theatre Owners of America in conjunction with out powerful ally—the American people. We will prevent the trustification of this business and the commercial and political control of the screen.

"Film rentals should be cut in half. At the recent convention of the Motion Picture Theatre Owners of New York State, a resolution was passed demanding a reduction of 33 1-3 per cent. Our observations prove that this reduction can even reach 50 per cent. and yet leave enough honest profit for the producer and distributor. One of the most practical ways of securing this reduction is to encourage independent production.

Cheaper Accessories

"We must also insist on cheaper accessories. Advertising matter has been boosted in price to the exhibitor. This will not be tolerated. We are advised that certain distributing factors have an association with printing offices where inordinate profits result because of the prices charged to exhibitors. We should not be obliged to pay from five to eight times the proper cost of a single photograph. Lithographs are forced upon us at fabulous prices. We know what these accessories cost and we know we are being victimized and literally robbed in this connection. The exhibitor must be protected from such piracy. The price of accessories must be cut down to a cost-plus basis.

With Producing Companies

"In conformity with the action of the Minneapolis convention, your national officers and executive board members have followed closely along in the work of effecting a better understanding between the Famous Players Lasky Corporation and Associated First National Pictures, Inc., and the theatre owner. Such negotiations are naturally subject to a variety of conditions. In our case we were forced to contend against elements we were unable to forsee when our report was made at Minneapolis. We there secured the positive promise of Adolph Zukor, president of Famous Players-Lasky, that certain moves made by his company would be discontinued. In the main, this promise was kept and the acquisition of theatres by that company in the manner then complained of, has stopped.

"But there were many other conditions which needed adjustment. We sought to cover this new ground and made some advances. The suit of the Federal Trade Commission against Famous Players-Lasky interfered with these negotiations. But our fixed purpose to continue the lines of action laid out at Minneapolis, so impressed itself upon this company that the theatre owners have been saved many moves of an adverse character which would certainly have been made if your organization did not bar the way.

First National

"In the case of First National, the unfair tactics of this concern were brought to the attention of exhibitors in different parts of the country. Conventions of theatre owners were attended at Boston, Toledo, Chicago, Peoria and Milwaukee, at which representatives of your national organization gave an extended review of the First National contracts and the plans and processes of that company. This had the effect of acquainting the theatre owner with the matter at issue and I feel it has resulted in securing better treatment for many exhibitors. But the work is not finished. Lack of human units in your national office and a brevity of funds made the intelligent and practical pursuit of this work impossible.

"Having forced First National into a defensive position, some people insisted on a continuance of the warfare until this company would be forced to suspend. There was danger in this move. It would inflict great hardship on many exhibitors. We were not concerned at all with the protests of the few who constituted the governing elements in First National, but we were concerned about the theatre owners who were so affiliated with First National as to have their investments imperilled by any destructive move. At the sacrifice of disagreeing with some people and thus losing their co-operation, we followed more constructive lines in dealing with First National.

"It was perfectly plain to your national officers that some of this insistence that First National be pursued came from one or more of the producing companies. Selfishly inclined and seeking to establish a more centralized control of the industry, these elements naturally wanted to break First National and hoped to use our organization as a means to that end. But we saw no good results for the theatre owner in making such a move. We wanted to take constructive action and intend to do this in dealing with all producing and distributing companies.

"The suggested move to have the carrying business of this industry conducted through a privately owned express company in opposition to the Parcels Post of the national government, does not meet with our approval. The government appropriates money annually to handle this business. It is the largest business in the world, dealing with 100,000,000 people here and the hundreds of millions of people in all other parts of the earth who make use of our postal service. As Americans, we are very proul of our Post Office Department and view with much gratification the extensions of its service to the American people.

Tom Ince to Produce for Warners

WASHINGTON—Thomas Ince, the producer, arrived here on Tuesday, May 9, being met by Eddie Bonns, publicity director of Warner Brothers and a delegation of representative officials, exhibitors and distinguished citizens. He attended the convention exhibit.

Ince, it is understood, has been put under contract to the Warner Brothers and will produce "Brass" and "Main Street" for distribution through that progressive State rights organization. Work on the first of these two pictures starts late this month.

Cohen's Explanation

Having finished his prepared speech President Cohen took the bull by the horns and launched directly into the Walker controversy, explaining in detail his side of the controversy in which he endeavored to establish an alibi for himself by showing how it was the executive committee that was responsible for Senator Walker's dismissal as counsel for the organization and that the action taken in dismissing him and also in giving the statement to the daily press was taken despite his protests, as he was at all time desirous of maintaining harmonious relations with the Senator.

Cohen began his statement by reading the now celebrated letter of dismissal. He then immediately launched into the facts leading up to this action, starting with April 15, the day on which representatives of the M. P. T. O. A. came here to Washington and presented the engrossed resolutions to the President inviting him to visit the convention, calling attention to the fact that, among others, O'Reilly, Berman, Steffes, Pramer and Woodhull were present but that Walker was not there.

Cohen called attention to the fact that in August, 1920, Walker was engaged as counsel at a salary of $1,000 a month and that in all $15,000 was paid to him, which would cover his services up to about December 1, 1921. He contended that very little of Walker's services was secured. Specifically, he mentioned that Pramer brought to Walker's attention the trouble exhibitors in Nebraska were having over the deposit bill controversy in connection with the Goldwyn case, and stated that Walker did not give the desired attention to the matter and that the producing company was in a measure successful in this case.

He also referred to the fact that in connection with the 5 per cent. film rental matter, W. A. True, the Connecticut State president, asked for Walker's advice and assistance but did not get it. Cohen also stated there were also other major matters of this kind which were similarly ignored by the senator, but did not specify them.

Quotes Compliments

Cohen then called attention to the fact that these matters were coming to a head and were considered on April 15 and the succeeding days, but that he pleaded with the committee not to dismiss Walker.

Cohen directed attention to the meeting of the T. O. C. C. in New York on April 20 called by President Landau, at which Hays and Walker were present, at which time Walker said some very complimentary things about him (Cohen). He stressed the point that at this very time Sam Berman was in Pittsburgh at the Fort Pitt Hotel getting in touch with exhibitors and making defamatory statements about him (Cohen) and defaming his character, and that he did the same thing within the next three days in Detroit and in Chicago, where he conferred with Burford, Rhodes and others, repeating the "false and foul statements," and that in Detroit he asked Ritchey and others to "pledge themselves for Walker."

Three days later, said Cohen, the New York World published a statement about Walker's candidacy for president of the organization and that it was then that members of the national executive committee issued a strong statement to the newspapers, which was done over his (Cohen's) protest.

Claims Short Notice

He called attention to the fact that notwithstanding the fact that he was in his office until late on Saturday and also there all day Sunday working, that it was not until Sunday that he received any intimation of a projected meeting of the T. O. C. C. of which he is a member, and that it was only on Monday the 24th that

he received a telegram requesting his presence, to which he replied that the date selected, Tuesday the 25th was a sacred day with him as it was his custom on that date to take his kiddies and visit his wife's grave. He therefore requested that the meeting be postponed and account of shortness of the time offered to pay the expenses of telegraphing the members of the postponement. The next day, Wednesday the 26th, was then selected.

It was then that Leo Brecker came to him and offered to prepare a conciliatory statement which he (Brecker) was sure would mend matters and heal the breech with Walker. Cohen again detailed the amicable relations that had existed between himself and Walker and stated that although he was told that he could not get hold of Walker he called up his home and succeeded in getting him. Cohen added that Walker said to him over the phone that he "was out to get him."

Cohen admitted that the letter previously sent out was irregular as claimed by the Walker faction, account of the use of the name of O'Reilly.

His Alibi

Regarding the Wednesday meeting, Cohen stated that the national officers asked him not to attend on the ground that the whole controversy was a national matter and should not be thrashed out at the meeting of a local body. He, therefore, during the time the meeting was in progress went to a handball court where he saw Buxbaum, and stated, "how do you know who the detective was who saw me playing handball as stated in the trade papers."

Cohen then referred to a cartoon in Harrison's Reports showing Walker being stabbed in the back, and stated that if there was ever anybody who was stabbed in the front, in the back, on all sides and cut to pieces by producers and others, it was he (Cohen). This statement was greeted with considerable applause.

He then referred to the fact that he had been accused of cowardice in not meeting his enemies and came back by stating that he was never a coward, particularly in any matters pertaining to the success of the organization, that he had at all times been absolutely on the level and that he had never at any time received a penny. He then brought in Marcus Loew's name by referring to the competition with his own and the Loew houses.

"Cootie" Statement

Cohen then referred to the fact that the dismissal of Walker was approved by the national executive committee and that he desired this entire matter to be thrashed out in the open.

Referring to the celebrated "cootie" statement of Walker, (although he did not repeat this statement the inference was clear) he told of coming back on the train with Walker from the Minneapolis convention and stated that Walker wanted a three years' contract. He (Cohen) called attention to the fact that he was not in position to negotiate such a contract as his term of office was only for one year and Walker then intimated he did not know whether he could trust the others. Cohen stated that he then offered to personally guarantee Walker's salary and stated that he did not make the other statements attributed to him in this connection.

Cohen then referred to the occasion in Albany in the controversy with Canon Chase where Walker made the "crack" that he was not being paid. He stated that he felt that there was some justice in Walker's statement, and that as there was no money in the treasury he sent him his personal check for $3,000 and that three days later he was advised that Walker considered the personal check instead of one from the organization to be an insult.

"For Harmony"

Cohen then reiterated that he had at all times been for harmony, and ended by stating that while this was a matter that should be straightened out in the open, the theatre owners should not let anyone drag a "red herring" across the trail, as there were other matters of far greater importance to be considered, such as the reduction of film rentals, deposits, road shows, etc. At the conclusion of his speech, Cohen was greeted with cheers and great applause, someone shouting "we can get another lawyer but not another Cohen."

Steffes was then recognized by Cohen and agreed with him that this matter should be threshed out in the open when O'Reilly, Berman, Walker and others could be given a chance to make their charges and made a motion that the session starting at 1 p. m. Tuesday be set aside for that purpose.

Bedlam

It was then that bedlam broke loose. Bill Brandt came down the aisle and endeavored to speak. He objected to a remark made by Steffes characterizing the New York delegation and in putting the motion this was omitted. Brandt, feeling the hostile atmosphere of the crowd, upon being recognized by the chair stepped aside in favor of O'Reilly, but before O'Reilly got to the front others had taken up the proposition demanding that the motion be put to a vote and pandemonium reigned.

Edelherz then strode down the aisle and despite all objections succeeded in being recognized by the chair when he in a few words demanded fair play, requesting the exhibitors to keep their minds open.

Leo Brecker endeavored to get the floor and called attention to the fact that he had been maligned in some of the statements which he was surprised that Cohen had made but which were erroneous. He did not get very far, as the demand was again made that the original motion be put to the body. This was done and carried almost unanimously, the meeting then adjourned at 4:40 o'clock.

Cohen Gets Rousing Vote of Confidence

FOLLOWING the stormiest and most threatening session ever held at any exhibitor convention, and in the midst of what bordered on a panic, excited exhibitors shouting themselves hoarse, with Chairman Pramer vainly trying to restore order, the theatre owners on Tuesday afternoon gave a vote of confidence to President Sydney S. Cohen, Senator James H. Walker and the members of the national executive committee.

The action of the convention was accepted in a comedy manner by some. Among the many comments overheard by the writers was one to the effect that the vote of confidence in Cohen and Walker was merely an admission and confession on the part of the exhibitors that both were not confining themselves strictly to the facts, as each accused the other of wrongdoing, misrepresentation, misuse of office, negligence and what not. And both received votes of confidence in spite of this fact. The sentiment of this man was characteristic and typical of that generally expressed in the lobby after the session broke up.

While one of the most exciting and noisiest sessions ever staged within the confines of the capital city, the meeting so far as the exhibitors at this session were concerned brought to a close the Cohen-Walker controversy, although after the meeting some of the Walker faction stated that "it was not the end." Developments of the next three days of the convention alone can determine this.

But it was a melodramatic affair. The two factions stood bravely by their guns. The Walker crowd, after M. J. O'Toole, of Scranton, Pa., made a motion extending a vote of confidence to President Cohen, seemingly arose as one man and demanded debate on the question. And this served as a cue for a demonstration that for a time threatened to develop into some more serious than mere verbal discussion.

Chairman Pramer, cool, but determined to restore order, demanded quiet, but in vain. The exhibitors were too excited. The more calm ones were powerless. In the excitement of the occasion, the delegates forgot their wives, their sweethearts and families, jumped to their feet and kept the air literally choked with all sort of demands. And in the disorder, though harmless and confined entirely to a marathon for the attention of the chair, the exhibitors heard threats and what not. But none was serious. It was all said and done on the spur of

the moment—in a tense ten minutes of uncontrollable excitement with everybody clamoring for the chance to "get something off his chest." And they did so far as they were personally concerned, although ninety-nine per cent. of those who suddenly developed oratorical inclinations were unrecognized by the perplexed but patient chairman.

"Not of National Concern"

The motion of Mr. O'Toole did not come unexpected to either side. To the Cohen faction it served as a climax to its reply to Walker's charges by the president himself and O'Toole, who championed Cohen and concluded that the controversy was one "merely between Cohen and Walker" and not of national concern, that it "was personal." This statement apparently did not meet with the indorsement of the Walker coherents, but before any of them could move, the Scranton editor cleverly presented his motion.

The only disappointment to the Walker contingent was found in the fact that the motion had been made before the expiration of the two hours allotted to Cohen and his supporters in which to reply to whatever charge the Senator might have made. It took them by storm, although on the previous night the lobby of the Washington hummed with rumors that such a move would be made.

And right here, in the midst of excitement that broke out spontaneously, Dennis Harris, of Pittsburgh, jumped to his feet and calling to the chairman, stated that it was an insult to Walker and a disgraceful display of ingratitude to send "Walker out of this room discredited by those whom he had helped."

Charged Them With Ignorance

He was heckled, but Harris was not to be discouraged by this. He defiantly stood his crowd, faced his hecklers and charged them with ignorance of the laws of procedure and courtesy. At this point Chairman Pramer pounded the gavel and for a few seconds restored order, but only for a few seconds. The chairman had hardly started his talk when some excited auditor made the claim that discussion so far as the Walker faction was concerned, had been closed.

To this Harris replied that it was a discussion on the motion of O'Toole and not on the controversy. Mr. Pramer attempted to make an explanation, but the air soon filled with shouts from overenthused exhibitors. Some shouted apparently merely for the novelty of the thing, but these were quickly upbraided and there came little or no further senseless shouts from these less thinking individuals.

Mr. Harris, at the top of his voice, explained that he had every right to discuss the motion. Mr. Pramer tried again to talk, but his words were drowned in the excitement that predominated.

Again and again the chairman tried to restore order. Again he succeeded for a few seconds, long enough to thunder out in his powerful voice, "I am the chairman." But again demands for recognition came from all part of the hall.

Applause Tremendous

Then Mr. Goldberg, of Baltimore, taking advantage of a moment of quiet, succeeded in getting the recognition of the chair and submitting an amendment to the original motion extending to Walker the vote of confidence of the audience. Cohen quickly seconded the motion, a move that threw the entire assembly into an outburst of applause, although many of the New York exhibitors remained silent.

For the next five minutes the demonstration had gone beyond the control of any human and the chairman wisely adhered to a policy of watchful waiting. He was rewarded for this move by a temporary restoration of order. Then a motion in amendment of the amendment, extending the vote of confidence to the executive committee was made and seconded. Despite the excitement both motions were accepted. After much wrangling, each side demanding the other to remain silent, the motion and two amendments were put to a vote and passed.

Realizing the futility of continuing the session, Burford of Aurora, Ill., made a motion to adjourn and at 5.17 the session adjourned until Wednesday afternoon at one o'clock.

State Vote Representation

The every expectation of the most sensationally inclined exhibitors was satisfied. The meeting was called to order at 2 o'clock, the executive officials not arriving until fifty minutes after the time scheduled for the commencement of the afternoon's business. Following the singing of one stanza of "America," W. D. Burford of the credentials committee submitted his report, announcing the vote representation of each State as follows:

Arizona 1, Arkansas 7, California 11, Colorado 4, Connecticut 5, Delaware 1, Florida 4, Georgia 12, Idaho 2, Illinois 27, Indiana 13, Iowa 11, Kentucky 11, Kansas 8, Louisiana 8, Maine 4, Maryland 6, Massachusetts 16, Michigan 13, Minnesota 10, Missouri 16, Montana 2, Nebraska 6, New Jersey 12, New Hampshire 2, New York 43, North Carolina 10, North Dakota 3, Ohio 22, Oklahoma 8, Pennsylvania 36, Rhode Island 3, South Carolina 7, Tennessee 10, Texas 18, Vermont 2, Virginia 10, Washington 5, West Virginia 6, Wisconsin 11, District of Columbia 3, Nevada 1.

W. A. Steffes, chairman of the rules committee, reported that that body had adopted rules for procedure, announcing 1 o'clock as the hour for commencement of the daily sessions. He said debates on any question would be limited to 15 minutes to each talker excepting where special permission of the entire convention had been given. On motion of O'Toole the report was accepted as was also that of the credentials committee.

Mr. Steffes then read a special report covering Tuesday's sesion, saying that two hours had been allotted for the presentation of arguments by either side, four hours in all, in the Cohen-Walker controversy. This report was accepted, too.

President Cohen here made a plea to the exhibitors that they listen attentively and courteously to both sides, refraining from any demonstration. He then surrendered the chair to A. R. Pramer of Nebraska.

Walker Applauded

Senator Walker was called to the rostrum, but he refused to go onto the platform. As he walked down the aisle he was enthusiastically applauded. His supporters filled the air with shouts of "Hurray of Walker" and "Three cheers for Jimmy."

"I didn't come here to talk to myself," started off the Senator. "It is unusual for me to be limited in my talk before exhibitors. In the past there was no limit placed. Today I am limited. Just shows what changes time effects. I am surprised at the announcement from the chair for courtesy. What's the idea: was somebody going to gag Walker."

Then he started.

"I don't know just what my position is. I don't know whether I am your counsel. If there is anyone in this room actually conversant with the situation I wish he would tell me about it. If there is any one in this room who can tell me whether I am counsel of the M. P. T. O. A. I would be greatly obliged. And if I am not won't some one tell me since when did I cease to be your counsel?"

No one answered. Then he went on:

"It seems to be as much a mystery to you as it is to me. I'll ask the chair."

Had Dispensed With Services

Chairman Pramer did not answer, but Mr. Goldberg of Baltimore arose and stated that at the previous session it had

M. P. T. O. A. May Get Out News Reel

WASHINGTON, D. C.—It is reliably learned here that the Motion Picture Theatre Owners of America will establish a news reel. Hodkinson, it is believed, will release the reel, which will be released weekly and made by independents. Photographic contributions of news value to this reel will be submitted by free lance and independent camermen throughout the world.

It is understood, too, that the exhibitors will shortly establish a weekly reviewing department to be published weekly in the M. P. T. O. A. organ, the Exhibitors' Bulletin.

been announced that the executive committee had dispensed with the Senator's services.

"Is that your only basis for your belief—this announcement of yesterday about the executive committee?" interrogated the Senator.

"Yes," responded Goldberg.

Then Walker resumed his address.

"On April 22 on my arrival at my home I found there a letter delivered there by messenger. The communication came in the form of an official communication from the national headquarters of the Motion Picture Theatre Owners of America. The letter was written on official M. P. T. O. A. stationery."

He explained that the letter signed by members of the executive committee, including Messrs. True, Pramer, Collins, Lick, Bingham, Fay, Nott and Duncan and General Manager A. E. Moeller, informed him that he had been dismissed as national counsel of the organization.

"While I was reading this letter," he said, "the telephone bell rang and a reporter of the Times was on the other end. He questioned me about a statement he had received telling of my dismissal. And this was on Saturday, April 22.'"

He then read a letter from Cohen, dated April 26, 1922, who repudiated the statement of the executive committee. Walker said he had telegrams from two members of the executive committee whose names were attached to the letter, who claimed they did not authorize their use.

Never a Candidate For Anything

"This is my valedictory," he said. "I am going to show you how much of a candidate I am. I'll show you that I never was a candidate for anything. I'll show you how foolish that statement was. And I'll say a lot of things against the man who influenced and inspired those statements that he can come into court with me and make me prove."

He deliberated at length on the Cohen letter, which characterized the action of the executive committee as "irregular." The Senator then said that "Cohen repudiated his own associates." "This is not a controversy between Cohen and Walker," charged Walker, "but one between Cohen and the men of your executive committee. It is a case of veracity and authority. You fight that out between yourselves. How far you are going to get on this desert of misunderstanding is your funeral, not mine."

Reading further from Cohen's letter, he said that the president characterized the "order" of the committee as "not binding." He attacked Cohen, saying he knew what the committee had done and when it was done.

Action Illegal

He referred to the constitution situation, stating that the action of the executive committee was illegal because there was no such instrument, the organization had none, he said. He said his firm had drawn one up at Minneapolis, but that it was never adopted, or acted upon.

"Let's not fool any longer," he said. "Let's discuss this situaiton from all sides. Let's insist on being logical. Now let's find out just where I stand. I don't know and I want to find out. The letter signed by Moeller, with authority from the committee, dated April 22, says I'm not your counsel and the letter from Cohen, dated April 26, says I am. What's it all about. Can you make it out? I'll give up, I can't."

The Senator then charged that the same time "Cohen was talking about cordial relations with me" and seeking to "promote peace," he was "sending slanderous statements to the newspapers from New York to California." And here the Senator exhibited clippings from various papers. "If Cohen did not approve the action of the committee, why didn't he reprimand Moeller. He's still got his job and drawing $150 or more a week."

Service Invaluable, But Attacked

The Senator said, too, that the letter from Cohen "admitted that Senator Walker was of invaluable service to the exhibitors."

"What kind of a sleight of hand trick is this?" said the New York Senator. He said that the exhibitors needed me and then later in the Exhibitors Bulletin he attacked me. What did he mean?"

"I am not asking for volunteers to help me. I wished I could tell you what is in my mind. It is a pity for you." He accused Cohen of breaking faith, saying that the president promised certain ones that he would not bring up the Walker matter at the Monday session. He said friends of his told him that.

He characterized the statements made by Cohen and the committee members as "contradictory." He reviewed the published stories that started the controversy, saying that two trade publications (not Moving Picture World) had printed yarns that he was a candidate for the presidency. This, he repeated, was done without his knowledge and that he had never been approached on the subject by those who wrote the stories. He added that later those same two papers again editorially mentioned him as candidate without his authority and over his protest that they refrain from doing so.

He explained that the *World* story had been written following the appearance of the stories in the trade papers and that the New York *Evening World* "picked it up" that afternoon and the writer, Joe Jordan, believing the report to be true and being a friend of the Senator's, covering the New York Legislature in Albany for that paper, gave Walker a send-off by mentioning $75,000 as the salary figure. The Senator said he did not authorize even this statement and that it was published without his knowledge and that the writer had not directly or indirectly consulted him.

Attacked Bulletin Story

He attacked, too, the statement in the last issue of The Bulletin wherein reference was made to the installation dinner of the Theatre Owners Chamber of Commerse. The Bulletin said that the Senator pledged "to take his mental prescription from Hays." Walker said the statement was false, for it was incomplete and that it was said in the spirit of fun, the understanding being that the affair was a social. He condemned Cohen "for distorting facts and poisoning exhibitors by not using the complete statements." "I would bow before the feet of any man," shouted the Senator.

He accused Cohen of playing politics and said he wouldn't want the best political office in the world if "I had to get it by crossing my pals. I wouldn't forget a pal for the best pal in the world." He referred to the attack made on Monday in New York.

"I was born and raised up in New York," he said. "And I'm proud of it. All my pals are there and I am proud of them. And I wouldn't forget a pal. If they threw my pals out of heaven I wouldn't want to go there."

Went Into Details

He referred to the statement published in newspapers on "professional politicians." He condemned this and wanted to know if "Gus Schmidt is a professional politician because he holds office?"

He went into details concerning his record in the Legislature. He said he had done many favors for Cohen, that he had secured a postponement of a jury notice served on Cohen and that because of this action the latter was able to attend the Cleveland convention. He read a letter from Cohen to prove this point.

"You can't use public officials today and then accuse them the next day," he said, "It isn't being done."

Referring to the charge that he was a "producers' candidate," Walker said: "The man who said I was a producers' candidate is a liar. I'll show you who might be a producers' candidate if you would let him. But I'll dwell more on this later."

He then went into the history of how he became affiliated with the moiton picture exhibitors, saying that he was "not a professional politician afflicted with

Report Goldwyn-First National Deal Is Off

WASHINGTON, D. C.—Persistent, but undenied reports circulated here have it that the Goldwyn-First National deal whereby the physical distribution of Goldwyn pictures was to be handled by First National beginning with September 1, has fallen through. Officials of both concerns attended the convention, but none would comment on these reports.

small-pox when you got the Sunday opening and deposit law." He mentioned, too, the fact that through him Sunday baseball in New York was possible. He said that the "deposit bill inspired your organization and it was so good Nebraska copied it, I believe."

No Demand For Salary

He denied that he had ever made any demand for salary, saying that he had received $15,000 during the time he was counsel, his salary being $1,000 monthly. He had more money coming, but that was not paid, "And you didn't hear me complain. Why, Sydney asked me many times about this money and I said, 'Syd when your organization can pay for it, all right, and if it never pays it, all right, too."

Then he said that Cohen had given his brother, George Walker, a check for $3,000. "He made my brother endorse that check with my name," he said.

The statement was misunderstood and a slight demonstration followed, but was quickly quieted when Walker made it known that he was making no accusations in this respect, but merely explaining matters.

"Now for the producers' candidate," he said, "You know what I think. I believe that if there was a conspiracy among the producers it was a conspiracy to get rid of me. Who gave the producer all the trouble? It was I who attacked Famous Players. Who made the trip to California, to Illinois and everywhere and back to New York, always fighting Famous Players? There was only one who fought for Mrs. Dodge and Schwartz. There was only one man who brought Zukor to the Chamber of Commerce meeting and forced him to make certain admissions."

The Senator then said that Mrs. Dodge and Schwartz had received $2,500 each instead of $5,000 each. "I don't know what was deducted or why those amounts were given. That's a problem for you to solve," he said.

Said Zukor Will Be Happy

'Won't Zukor be happy when he learns that you have got rid of me? He won't worry about Cohen because it was Walker who bothered and troubled him. I didn't stop the Interstate Commerce Commission's investigation into Famous Players. Ask your president who did that. Ask your president who stopped the assault against Famous Players? Who was the one who was chasing Zukor? Who was trying to save you?

"I'm not the producers' candidate. I'm not the exhibitors' candidate. I am candidate for nothing and nobody. They said I have sold out to the producers. Why, I have nothing to sell. I did have, but I didn't. And I've got nothing now and yet I'm told I have sold out. I never sold out to any man. I have not set a price on my work. I'm not for sale."

Then while discussing "Independent's Week," he charged that Cohen was using thirty Famous Players pictures during that period at his New York houses.

"Now I want to settle two things," he continued. "There have been two charges made against me. The first was that I didn't answer some letters. That may be true. The second was that I was negligent. Mr. True said that I did not give any time or consideration to a Connecticut case. Well, that's not the case. Mr. True asked my firm for an opinion of the box office tax bill in Connecticut. He wanted to ascertain its constitutionality. After two weeks' hard work my associate. Joseph Warren, ascertained that the bill was constitutional.

Cohen Received Opinion

"Warren called Cohen at his office, but he was out and his secretary was told that Mr. Warren wanted to talk to him. Cohen called later and was given the opinion, which he said he would transmit to True. And now True says we didn't do our work. That isn't true. It looks as if someone was sore. Well, if they are, that's something else. But my firm gave them an honest opinion. Perhaps True didn't want that. But the law hasn't been declared unconstitutional, so we must be right.

"About that Nebraska affair. Mr. Pramer said that Goldwyn was trying to upset the deposit law out there. He conferred with me and said that he had engaged able counsel in that State. The case had to be tried in Nebraska with a lawyer admitted to the Nebraska bar to argue it, and I was in New York. So I wasn't negligent there, when Pramer said he had counsel and it was away out in Nebraska."

He then said that it was true he had spent time attending to his duties as Senator from New York, and consequently had to stay in Albany, but charged that "it was Cohen who sent me to the hospital because I was forced to go to Washington to work on the five per cent. tax elimination." He discussed that case and told how after a conference with Senator Smoot and others, the Senator assured him the tax would be eliminated. He said that he had talked in Boston while ill and as a result collapsed there under the strain. "Yes," he said, I was in the hospital and Cohen sent me there."

Won't Tolerate Deceit

He then said he had been forced to come to Washington because he had been assailed and dramatically emphasized again the contention that "the man who said I was a producers' candidate, told an untruth.

"If you can tolerate hypocrisy and deceit, go to it," he said. "But I won't. I never forced myself on you and I am not going to force myself on you now. When I leave this hall I am going to divorce myself entirely from the motion picture industry." He referred to the offer of the New York organization to retain him as counsel, but this he turned down.

"I will always be a picture fan. There my interest in your industry will start and end. I came to you clean and I am going to leave you clean," he stated. "I want no volunteers. I don't need any, for I am going to volunteer to retire. You don't need a man as a target. If you want a shooting gallery, pick out some fellow who isn't slender. Oh, I had warning of this. Down my way they teach you to stick until the end, but that doesn't always go I have found out.

"I should have taken my tip when they tried to get rid of Dr. Holley and I argued against it and succeeded in having him stay."

Under Suspicion

He told that at the Minneapolis convention he was under suspicion and that because of that and later developments and experience in Milwaukee he sought a contract from Cohen.

He referred to cases he tried involving Hallmark, United Pictures and United Productions. He said his firm diagnosed every case brought to its attention, and reports were sent to Cohen. He referred again to the publication of reports that he was a candidate "for anything or any office."

Then he confined his remarks to Cohen, saying that he "was up the wrong tree."

"You talk about red herring. Say, I believe I'm that red herring thrown across the trail," he said. "I'm no prophet, nor a son of a prophet, but you just watch. You'll get yours before this thing is over and before this convention is over you'll come to me and say, 'Walker you are right.'

Would Show Pictures Made by Railroad to Defray Expenses

WASHINGTON, D. C.—The New York Motion Picture Theatre Owners of New York this year will submit a proposition to the officials of the New York Central Railroad whereby the Empire State theatres will show pictures to be made by the latter in return for transportation privileges of officials of the exhibitor organization.

It was pointed out by President Charles L. O'Reilly that such an arrangement would save the local organization thousands of dollars annually. It is expected that the national exhibitor organization will effect a like arrangement with other railroads thereby saving the traveling expenses of its officials. It was unofficially estimated here that the amount expended by the officials of national and local organizations in traveling annually constitutes the largest item on the expenditure list of the organizations.

"You'll come back to New York wiser with the thought that the wise guy is the lobster after all. You'll find that out soon enough. You'll find out, too, that the wiser a fellow from New York thinks he is the bigger the boob he turns out to be.

Expects No Sympathy

"I'll go back home and will have to stand a lot. My friends, your ex-Governor, are going to have no sympathy for me. They warned me. I'm going back to Albany to be a politician. I'm going to be, not a minority leader, but a majority leader if not something bigger.

"You (to Cohen) you're a politician —a motion picture politician.

"Here's all I've got to say. I'm going to drink to the hope that the best man wins. You've ripped me up and down and you've panned me. And if you haven't, you've allowed others to do so. I'm not standing for that. And you are not so prosperous that you can lose friends. You'll need all you can get and not until I see special police officers keep away overflow crowds will I believe that you do not need all your friends."

He referred to Canon Chase's charge last winter that he (Walker) was employed by the theatre owners, which Walker admitted.

"You're going to let that fellow say, 'Well, Walker, those movie folks got you.' But I'll stand it all. You're the ones who will suffer. There'll come a time when we all will meet again, not as employer and employee, but as friends of the motion picture industry.

"I'll say goodbye. I go to a far, far better rest than I have had during the past three years."

Amid applause the Senator concluded.

Cohen Speaks

Here Sydney Cohen took the floor at the call of Chairman Pramer. He was loudly received by his supporters.

He denied that he had given anybody any assurance that he would not bring up the Walker matter at the Monday meeting. Referring to the letter of April 25 he said that it was dictated by the executive committee of New York State's organization. He discussed the call for a meeting, sent to members of the executive committee, saying that he repeated it by wire when O'Reilly said he did not get his notice.

He said that this decision was reached at a meeting at which O'Reilly, True, Cadoret and Fay were also present and that these men agreed with O'Reilly. This message, he said, was sent in a spirit of harmony and "to promote the best for the organization."

Regarding the April 22 notice to Walker by the executive committee, Cohen said that that body had on April 15 moved to dismiss the Senator as counsel, but that he (Cohen) had pleaded with the members to refrain from taking such actions and that because of his pleadings the Senator was not dismissed at that time.

He told of the Chamber of Commerce hearing in New York and reiterated the statement that he had been told not to attend and that he had made every effort to "restore harmony." He said that Walker did not read all of the story from The World and that he did. This part of the story stated "that such an arrangement (Walker's election) would bring about lower rentals, cheaper admissions," etc. He denied that he had allowed any reflection to be cast on New York and said that he was "proud to be a New Yorker."

"These charges," Cohen said, "are being made by noise makers. They are only a few who are trying to incite trouble within our ranks.

"In December of 1921 I personally made 20 appointments with the Senator, but he kept none," he added. "These were appointments for the transaction of business of the organization." To prove this contention he read letters addressed to Walker.

Relative to the Canon Chase attack on Walker last fall, Cohen said:

"I called up the Senator and his brother, George, came to my office. I told him that because of the charge made against Jimmy by Canon Chase that I thought he should be paid. I made out a personal check for three thousand dollars and he endorsed it. I am still holding that check because the organization is without funds.

Felt Insulted

"A few days later I heard that Walker felt insulted because it was not the organization's check and money. I would not have been offended if he had returned that check and told me he didn't want it. But that was not done. The check was cashed and the money collected. Yet I heard that the Senator was insulted."

He denied that the Senator had been associated or worked for the organization since February, 1920, saying that the organization was not formed until June, 1920. He explained the Dodge and Schwartz case, by saying that the checks forwarded them had been given to the auditors and that they were checked up and are contained in the financial report which the executive committee had accepted. He said that Mrs. Dodge not only got the money, but always was given funds by the organization during the period she was not doing business.

Said Walker Helped

He denied that Walker was responsible for the deposit bill or Sunday opening in New York, saying, however, that Walker induced Senator Walters, the majority leader, to use his influence in passing the deposit bill.

He ridiculed the jury notice affair, saying that it was a small thing any body could do and a general practice in New York.

He accused the Senator of "threatening to get me," but added that "he will gain nothing by doing that and if it will bring him some satisfaction to do that or try to do that then he can go ahead."

"Now about this other charge that I had the investigation of the Federal Trade Commission stopped," said Cohen. "The fact remains that after a meeting held in the offices of Famous Players, Walker, Pramer and I attending, we went to the office of Commissioner Shinn in New York and told him that we had got what we were after. We thanked the commissioner and made it understood to him that we appreciated everything that he had done and that without the pressure brought to bear on Famous Players as a consequence of the action of the commission we probably would not have been so successful.

"In the course of our conversation, and, mind you, Walker was there, we told Shinn we were coming to Washington. Shinn told us to tell his chief in Washington what we had told him. And when we came to Washington we told his chief that we appreciated everything the commission had done and how we valued the service rendered by Shinn. The chief was pleased at the report. And that's the truth about that situation.

Makes a Denial

"The Senator also has stated that I am a competitor of Harstn in New York. That isn't so. He said that during 'Independents' Week' I used thirty Famous Players' pictures. That isn't so, for I can only get 26 a year from them. He said that I took the Famous Players' franchise from Harstn. That isn't right. I held the Famous Players for three years previous to the Harstn matter Walker referred to.

"And that reference to 'Independents' Week,' really that would make a great subject for a subtitle. It was not the

Discontinuance of Sunday Shows Asked

WASHINGTON, D. C.—The Washington Presbytery, convening here this week, passed resolutions appealing to the Motion Picture Theatre Owners requesting its members to discontinue the opening of motion picture houses on Sunday. The communication to the M. P. T. O. A. read, in part, as follows:

"We greet these representatives of a wonderful art and industry, wishing full success to those in the business who are endeavoring to free it from vicious and improper uses. We protest against misrepresentations on the screen of disproved falsehoods about alleged blue laws."

The Presbytery also urged a congressional investigation to enable Will H. Hays to do what he doubtless has in his heart, but dare not under present conditions even attempt.

purpose of the original resolution establishing 'Independents' Week' that exhibitors should use only independent pictures because if they did they would have committed financial suicide. I don't know what Walker means by making such statements, because we know, too, that certain independents have asked more for their pictures than Famous Players at times.

"About the statement that I conspired to throw Dr. Holley. That is not so. In the Christmas issue of Exhibitors' Herald there was an attack on Holley. And Mr. Burford will back me when I say that I told him that I would go through to the end of the road for Dr. Holley. And we did go through with him. He has done wonderful work." This statement drew much applause.

Spoke of Contract

Then he continued: "About that contract the Senator talks about. On our way back from Milwaukee he called me into the smoking car and said he wanted a contract. I told him that the organization was in no positon to give him one. He replied that he wanted it because the money didn't look good. To this I said that if it was a question purely of money I personally would guarantee it to him if the organization did not pay."

Late in March, Cohen said, Edward Fay came to him with the report that Senator Walker was displeased. "I was very much surprised by this statement of Jimmy's displeasure," said the president. That was the first he heard of any such feeling, he said. He called on Walker, he said, and found Berman and O'Reilly with him. A mild demonstration was started in the New York faction, but it was quickly quelled by the chairman who reminded the delegates to treat all speakers fairly and squarely.

Cohen then said that the organization did not have sufficient funds to push the uniform contract issue. Regarding the Hallmark and United statements Cohen said the Senator was correct in everything that he said he did in his investigation of cases brought to his attention and that the reports were transmitted to the complainants. He said that at that particular time those firms had no money. He added that if the M. P. T. O. A. had been financially in a position to reimburse the members for losses suffered as a consequence of the doings of those firms it would have been made good by the organization.

"Walker referred to dark horses," said Cohen. "Well, any time your organization wants a man who will further your interests I'll be the first one to shake his hands. I love this organization and always welcome the chap who will protect it and labor in its interest and progress." This concluded Cohen's remarks. He was loudly applauded.

M. J. O'Toole, of Scranton, then spoke. "I admire Walker as a wonderful speaker and he is a wonderful friend and I hope that nothing that has happened here will alienate those sincere affections." He said that he could sympathize with the Senator, but added that after listening to both sides he found that he had failed to hear "Walker make a single statement that cast any cloud over the great reputation of Cohen." He said that the Walker address was "tantamount to an endorsement of Cohen."

He said that the organization was in better shape today than ever before in its history. He said that "Walker was guessing." He praised the M. P. T. O. A. president. He said that a wrong light had been put on "the professional politician allegation."

The statement singly referred to a disagreement between Cohen and Walker, he said. He added that it was a fight between Walker and Cohen and not one that should "mar the convention or delay its business, for there are other things of greater importance to the exhibitor than this question. It is not a fight for the M. P. T. O. A. to settle.

"And for that reason," he concluded, "I make a motion that this convention give a vote of thanks to Sydney S. Cohen."

The motion was quickly seconded and the excitement referred to above followed and continued through until adjournment.

N. Y. Delegates Protest Election Methods

STEAMROLLER tactics of a nature that astonished even those who had participated in the preceding evening's meeting of the executive committee at which plans for procedure were laid out following consultation with the committee on rules, marred the Wednesday session of the convention.

Sydney S. Cohen of New York was re-elected president of the M. P. T. O. A. for the third time. No other candidate was named. The New York delegation protested against the procedure and together with the Western Pennsylvania contingent served notice that it would take court action to ascertain the legality of the procedure. New York also protested the election of Cohen and the other national officers and executive committee and passed its voting privilege.

Other officers elected follow:

First Vice-President—Glenn Harper of Los Angeles.

Second Vice-President—Joseph Mogler of St. Louis.

Third Vice-President—C. A. Lick of Fort Smith, Ark.

Fourth Vice-President—Joseph Rhode of Kenosha, Wis.

Recording Secretary—M. Van Praag, Kansas City, Kan.

Treasurer—J. T. Collins, Rutherford, N. J.

Those re-elected to office were Messrs. Mogler, Lick, and Van Praag. Messrs. Lustig and Rhode succeeded C. C. Griffin of Oakland, Cal., and C. W. Gates of Aberdeen, S. D., respectively. Mr. Collins succeeded J. C. Ritter of Detroit.

Elections Come First

The convention was called to order at 12.45 o'clock with A. Julian Brylawski in the chair. Mr. Steffes, reporting for the rules committee, announced the rules and order of business for the day. Mr. Burford, for the credentials committee, reported that there were 410 votes in the organization in the hands of 364 accredited delegates.

Mr. Steffes announced that the elections of officers would be the first business of the day. William Brandt of New York, on a point of order, questioned the constitutionality of such a procedure. He asked under what law such a procedure would be taken. Chairman Brylawski replied under the report of the rules committee, whose report the convention accepted.

This was the beginning of another boisterous session. Mr. Brandt demanded to have read that portion of the constitution, adopted on Sunday by the executive committee, referring to the functions of the rules committee, to which Mr. Brylawski replied that no such provision was contained in that instrument. Shouts of "sit down" filled the air, and the chair ignored further pleas from Brandt.

Shouts of "Steamroller! For shame" came from the New York section.

Rumpus Increases

Dennis Harris of Pittsburgh protested against such procedure and asked that the delegates be shown the constitution, on which the chairman based his action. This the chairman refused to do.

"Then show me the law," demanded Harris.

"I refuse to recognize your point of order," replied the chairman.

"Stop taking orders from O'Toole," cried out Harris. "Use your own brains, if you have any, and tell O'Toole to sit down."

"Sit **down! shut up!"** rang the antagonistic forces, and a demonstration making inaudible the cries of officers and delegates for several minutes developed. But Harris stood firm and refused to take his seat.

"I now call on Mr. Steffes of Minneapolis," said Mr. Brylawski when quiet was temporarily restored.

Steffes Nominates

Mr. Steffes arose and in placing the nomination of Sydney S. Cohen of New York for the presidency of the organization, paid the latter an eloquent tribute. He said Minnesota was proud of the honor bestowed upon its delegates to submit the nomination of Cohen.

Gus Schmidt of Indianapolis, in sec-

onding this nomination, also praised Cohen for his work. He said that the Indiana organization had sent Ed Bingham of Indianapolis to Washington, unannounced, to investigate charges made against Cohen by the latter's opponents, but found them to be untrue. He, too, said he was proud to participate in the nomination for the re-election of Cohen.

"New York sold him to Indiana," said Mr. Schmidt, "and we will stick to him to the end. We have investigated the charges and found them to be baseless. I cannot understand the attitude of the New York delegation. I don't comprehend the action of that state in going back on him. It is illogical. This is the happiest moment of my life and with that feeling I second the nomination of Mr. Cohen."

Great Demonstration

With the nomination of Cohen and its seconding, the convention at once seemed to again fly into a demonstration that threatened to part its delegates. But the shouts of cheer for the president were drowned by the hisses of the New York delegation and Cohen was lowdly cheered and applauded for fully three minutes.

M. T. O'Toole of Scranton, in also seconding the motion, spoke praisingly of Cohen and likened him to General Grant, saying "Let's keep our old commander."

Fred Herrington of Pittsburgh asked for an opportunity to talk, presumably to add his indorsement to the nomination, but the chair refused to recognize him.

Meantime, shouts of "Steamroller!" again came from the New York side, but these cries were ignored by the chairman, who asked for other nominations, but none was offered.

Despite boisterous protests from those taking exceptions to the procedure, the chairman asked for a vote and immediately a shout of "Cohen!" rang out, while the protests of the New York faction and Harris were drowned by the noise that ensued.

Call for O'Reilly

Harris ran down the aisle to the foot of the rostrum and demanded he be heard. But Brylawsky declined. The crowd threateningly demanded he sit down, but he defiantly faced his audience and succeeded in pointing out to Brylawsky the error of his way. He started to talk when protests came from the Cohen coherents.

"Give O'Reilly a chance!" shouted someone in the California's delegation.

"Yes, give O'Reilly a chance to talk," repeated a New Yorker.

Brylawsky pounded his gavel time and again, but in vain.

Again the demand for O'Reilly was hurled at the Chairman. O'Reilly arose and sought recognition, but the chairman insisted that he take his seat and refused him the privilege of talking.

"Steamroller! Steamroller!" cried out the New York delegation in unison. But Brylawski was firm and declined to recognize O'Reilly. Barnard Edelhertz of New York sprang out of his seat, dashed by his friends in the New York section and down the aisle where he forced the chairman to recognize him.

A Mysterious Constitution

"I want just a minute to make a parliamentary inquiry," started off Edelhertz.

"Very well, proceed," ordered Brylawsky, "but confine yourself strictly to that inquiry."

"Under what parliamentary rules are you acting as you are?"

"This convention heard the report of the committee on rules and we are operating under those rules. That is all, please be seated." And with this the chairman emphasized his order with the pounding of the gavel. Edelhertz insisted that no rules had been adopted, that the delegates had not been given the opportunity to pass on the constitution.

"That constitution you refer to," he said, "was not passed by the convention. It was passed by nineteen men behind closed doors. We don't know what its provisions are and I demand that you show it."

"Out of order," cried out the now perplexed chairman, appealing to O'Toole. A motion then was made that a roll call of the states be taken on the Cohen candidacy.

Again cries of "Let's hear from O'Reilly" filled the air, but Brylawsky purposely ignored them, his eyes still fixed appealingly on O'Toole, who was apparently as puzzled as the chairman on the situation that developed.

Mr. Steffes came to the rescue. He was recognized and made a plea that O'Reilly be recognized. The chair was forced to do so and cheers greeted the president of the New York exhibitor organization.

In giving O'Reilly the floor Chairman Brylawsky stated, "Although I consider this a violation of parliamentary procedure I grant you the floor."

Mr. O'Reilly said he was surprised that New York had been given the chance to talk through a request made by the representative of another state.

"New York," he said, "is here with the interests of the exhibitors in general. All we want is fair play. We want this roll call so that New York's vote may be recorded."

	Total Votes	Cohen	Nays	Passed	Not Voting
Arizona	1	1	0	0	0
Arkansas	7	7	0	0	0
North California	6	6	0	0	0
South California	5	5	0	0	0
Connecticut	5	5	0	0	0
Delaware	1	1	0	0	0
Georgia	2	1	0	1	0
Illinois	27	27	0	0	0
Indiana	13	13	0	0	0
Iowa	11	11	0	0	0
Kansas	8	8	0	0	0
Kentucky	11	11	0	0	0
Louisiana	8	8	0	0	0
Maine	4	4	0	0	0
Maryland	6	6	0	0	0
Massachusetts	16	16	0	0	0
Michigan	13	13	0	0	0
Minnesota	10	10	0	0	0
Mississippi	8	8	0	0	0
Missouri	16	13	0	3	0
Nebraska	6	6	0	0	0
New Hampshire	2	2	0	0	0
New Jersey	12	11	0	1	0
North Carolina	10	10	0	0	0
North Dakota	3	0	0	0	3
Ohio	22	9	0	0	13
Oklahoma	8	1	0	0	7
Oregon	3	3	0	0	0
Eastern Pennsylvania	21	21	0	0	0
Western Pennsylvania	15	15	0	0	0
Rhode Island	3	3	0	0	0
South Carolina	7	7	0	0	0
Tennessee	10	10	0	0	0
Texas	18	18	0	0	0
Virginia	10	10	0	0	0
Washington	5	5	0	0	0
West Virginia	6	6	0	0	0
Wisconsin	11	11	0	0	0
District of Columbia	3	3	0	0	0
New York	43	4	39	0	0

Brylawsky put the motion to a vote and it passed, but again protests were submitted. These Brylawsky ignored and he appointed Messrs. Griffin and Landau as tellers.

A Missouri delegate protested and succeeded in recording this protest. He questioned the legality of the procedure, but the chairman said that he had "the word of Clarence Cannon, the Parliamentarian of the House of Representatives that such procedure was legal." Leo Brecker of New York jumped onto the platform, but nobody heard him for the demonstration by this time had seemingly got beyond control. Brecker quit in disgust.

The roll was then called and the voting resulted as follows:

Lucas of Georgia asked for the privilege to explain his vote, but the chair, having previously ruled that none of the votes could be explained, denied him. But Lucas insisted. He said he voted for Cohen but at this point he was interrupted by Patterson of Atlanta, who questioned his authority in voting. Steffes said that this was a question for the committee on credentials to decide.

Here Chairman Brylawsky said: "We are finished with the State of Georgia."

"That is right," cried out Patterson, "You are finished with the State of Georgia."

Goldman Protests

At this point, Mr. Goldman of Missouri bobbed up to say that it "was the worse demonstration of steamroller I have ever witnessed."

"This is a disgrace—a disgrace that men of our standing should resort to such contemptible tactics. Give a man a fair chance."

But again the convention broke loose and could not be quieted. Goldman was ordered to sit down, but he refused and then the chair threatened to have him "put out if the order to sit down immediately is not carried out."

Theodore Hayes said he had come to the convention to see something constructive transacted and said that the organization can only survive with harmony and unity in its rank. He condemned the "steamroller tactics" and added that every man who had anything to say should be given the opportunity to be heard.

"How are we going to hold our own state organizations together," he asked, "if we cannot conduct the affairs of our convention orderly and harmoniously?"

Constitutionality

Mr. Harris was recognized and said that he sought to have the chairman's opinon on the constitutionality of the proceedings so that "we will have something to contest, but not here or now, when we take this matter to the proper place to ascertain whether justice has been done."

Mr. Brylawsky evasively replied:

"The chairman will not say whether these proceedings are constitutional or unconstitutional. The chair will state, however, that this convention is being conducted under rules of the rules committee. Whether or not they are constitutional I cannot say."

Mr. Harris asked for a record of that statement and he was promised that the stenographer would furnish it.

Marcus Loew at the request of several was given the floor. He made a strong and eloquent plea for harmony and gave a brief address that won much applause.

Loew's Talk

"There are a lot of things that have taken place here today that I don't like," he said. "There are a lot of things that have been said that were not to my liking. There have been a few things done that I did like. But the fact is that we must have constructive work done here. We should all put our shoulders to the wheel and work together, harmoniously and industriously for the best interests of the exhibitors in general. I'm proud of the progress of your organization. And I'm proud of each and every one of you. This organization has done much for us all. Why, three years ago there were few who would jump out of their seats over such a question as one involving parliamentary law! Today we all take an interest in every discussion. That shows we have progressed and, boys, I'm proud of you and proud to be one of you.

"I want peace at any cost. Certain men came to me as I was walking in the lobby of this hotel yesterday morning and thinking that I was the campaign manager of Senator Walker said: 'Don't be foolish; it's going to hurt Metro.' Now listen, boys, if producing pictures means the sacrifice of my self-respect, I'm going to stop making pictures.

"They have said I was Senator Walker's campaign manager. Nothing could be further from the truth. Two weeks ago I attended a luncheon in New York at which Walker and Hays were present. I have every confidence in Will Hays because I believe him to be one of the most sincere men I have ever met. At that luncheon, Mr. Hays said that as long as you had an organization, that you needed a man to sit in a discussion of problems and he intimated Walker. But they say I managed Walker's campaign. So far as I was concerned there was no campaign, for I never did mention him as president. I only asked that this organization retain Walker, but I did not say that he should be given the presidency. That was the extent of my support of Walker. If I were his campaign manager, I would have told you all about it.

"I wouldn't have named Jimmy Walker for the presidency of this organization, because while that office carries honor, the governorship of the great State of New York is an even greater honor.

Cohen "Explained"

"Yesterday I made up my mind to go after Cohen for the statements he made in connection with my name. But last night Mr. Cohen met me in the lobby and explained everything satisfactorily to me. But boys, don't let's forget that we have hard work ahead of us. Let's preserve and continue to improve our organization. What this organization lacks today is big theatre owners. Let's make our organization so inviting, so influential and powerful that they can not afford to remain outside of it."

Mr. Loew was accorded an ovation.

The roll call completed and quiet re-

Edward Earle and Billie Burke Are Crowned King and Queen of Movies

MISS BILLIE BURKE, wife of Florenz Zeigfeld, was chosen Queen of the Movies by New Yorkers when the popularity contest for the Association for the Improvement of the Condition of the Poor closed last Tuesday night. Edward Earle became King. Miss Burke won only after a thrilling duel with Mrs. Mary Carr, who played the mother role in "Over the Hill."

The duel lasted about an hour before a representative throng that crowded every available inch of the big Hotel Astor ballroom. Two blocks of 50,000 votes decided the issue. Eight times a consistent admirer of Mrs. Carr bought blocks of 10,000 votes. Twice somebody bought 50,000 blocks for her, and the 1,000 blocks were many. But, out of a clear sky, came a bid of 100,000 votes for Miss Burke, then one of 40,000 and several blocks of 10,000 each, bringing her to the front and winning for her.

Miss Burke received 472,860 votes, Mrs. Carr, 431,960. The nearest contenders totalled as follows: Constance Binney, 68,500; Madge Kenedy, 58,600, and Marion Davies, 50,170.

In the men's division, Tom Mix was second with 9,247 to Earle's 12,280 votes. Those following were: Will Rogers, 4,100; Larry Semon, 3,293; Charles Chaplin, 2,970.

At 3 o'clock, with the bands playing, Earle and Miss Burke were installed as King and Queen of the Movies, with Will H. Hays looking on and approving. The affair lasted until the early hours of the morning. It is predicted that fully $100,000 was realized for charity.

stored, the chairman announced 348 votes for Cohen and the secretary was instructed to cast one vote in favor of Cohen. Chairman Brylawski then officially announced the re-election.

A royal reception was accorded Cohen, who made his way to the platform and pledged himself to "fulfill the every trust you have shown in me."

Cohen's Speech

He thanked the delegates and then said:

"I would rather have the friendship of all you exhibitors than all the money in the world. I want to correct the impression that I am a rich man. I am not. Some people have different ideas than others on riches."

He said that he had earlier in the year confided in intimate friends that he would not be a candidate for re-election. He said that he would like to see others take more interest in the organization and added that the office proved a costly one. He pointed out the immediate need of funds, saying that the organization was in dire need of money immediately. He outlined the program for the coming year, including the campaigns for cleaner and better pictures, the elimination of non-theatrical and producer-exhibitor competition and the curbing of the road showing system.

Won't Run Again

Cohen then said that he positively would not run for office again next year. He paid tribute to Senator Walker and expressed the hope that the new board of directors would make some sort of arrangement whereby the services of Walker could be retained.

He expressed indignation at the demonstration of hostility of other delegates to the New York outfit. "They have big men in New York and I'm proud of my friends there," he said.

"I am happy for the honor you have bestowed upon me and I again pledge you my word that I'll carry out your trust in me to the very best of my ability."

For Directors

The following candidates were named from the floor for the board of directors: W. A. True of Hartford, Conn.; A. Julian Brylawski of Washington; W. D. Burford of Aurora, Ill.; Gus Schmidt of Indianapolis; Michael Comerford of Scranton, Pa.; Henry Lustig of Cleveland; Claude Cady of Lansing, Mich.; W. A. Steffes of Minneapolis; I. W. McMahon of Cincinnati; H. B. Varner of Charlotte, N. C.. Jake Wells of Richmond, Va.; R. F. Woodhull of Dover, N. J.; A. R. Pramer of Omaha; Jake Lourie of Boston; C. C. Griffin of San Francisco; Edward Fay of Providence, R. I.

The following were also nominated for places on the board of directors, but voluntarily withdrew from the contest: Charles L. O'Reilly of New York; John I. Manheimer of Brooklyn, N. Y., and Michael Rosenbloom of Charleroi, Pa.

When Manheimer's nomination was made following the declination of O'Reilly, who was named by California delegates who insisted that the State of New York should be represented on the board, hisses filled the air. No surprise was occasioned when he withdrew his name.

The states voted on the candidates, the twelve receiving the highest total number of votes being declared elected. The voting was by roll call of the state delegations. The votes were recorded and tallied. Announcement was made by the chair that the results would be made known at the Thursday session.

On motion, at 4.25 o'clock, the meeting adjourned to meet on Thursday afternoon promptly at 1 o'clock. The early adjournment was made necessary in order to clear the hall for the dinner to be held in the evening.

Co-ordination Throughout Industry Sought

CONFIDENCE, co-operation and co-ordination were the keynotes of the great majority of the speeches delivered at the banquet held in the Salon des Nations in the Hotel Washington the evening of May 10. It was attended by about 700 persons, including exhibitors and their wives and members of the trade press, and which had as their guests men whose presence reflects the growth of the industry in power, prestige and esteem, including Will Hays, Governor Price, of Minnesota; Edwin Denby, Secretary of the Navy; Congressman Clyde Kelly, of Pennsylvania; Assistant Secretary of Labor Henning, Judge Murphy, of Michigan; Adolph Zukor, W. W. Hodkinson, Marcus Loew, and Sydney S. Cohen.

Those among the distinguished guests who are not allied with the industry praised its great potential power for public good, many stating that as a moulder of public opinion, and in shaping the minds of the masses its power even exceeds that of the press.

Will Hays sounded the call for confidence and co-operation between the producers themselves, between producers, distributors and exhibitors, and between exhibitors and the public. Adolph Zukor expressed his desire to co-operate through Will Hays with the exhibitors and the hope that the next convention might be one not of the exhibitors alone but of the entire industry. Sydney Cohen declared that the theatre owners are for co-operation and stand ready to meet Mr. Hays or any of the producers in order to arrive at a better understanding for the purpose of developing the common good of the industry.

Of the entire list of speakers undoubtedly the greatest interest was attached to the remarks of Will Hays. The entire assemblage arose and applauded his entrance, and did the same thing when it was necessary for him to leave to catch a train.

Referring to his previous utterances at the Hotel Astor, theatre owners, Chamber of Commerce and publishers dinner, Mr. Hays' remarks followed largely along those lines.

"I know America," said Mr. Hays, "and I know the influence this industry has had, is having, and will have on America, and that is, the most potent power for practical progress in the world."

Referring to the absolute need for amusement, he continued: "The people of America are going to have amusement or we are going 'Red' in America."

Referring to the aim of his organization to attain and maintain the highest moral standard in the production of pictures and to develop to the highest possible plane the educational and entertainment value, he stated nothing has a greater effect on the youth of the land than the motion picture, and pleaded that

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Seek to Make Whole Country Blue

THE drive of professional reformers on the motion picture industry continues with unabated vigor. The latest campaign inaugurated by the Lord's Day Alliance board of directors will, however, also seek to end Sunday baseball and all other Sunday activities for which an admission is charged. It will be carried into the legislatures of the different states. A new headquarters is being opened in Chicago to push the Alliance's work in the Middle West, an organization is being launched in Indiana and plans are developing in Michigan, Illinois, Minnesota, the Rocky Mountain states and the South.

Coincident with this announcement came word of the appearance of the Rev. Dr. S. Paterson Todd of Milwaukee before a judiciary subcommittee of the Senate. He urged passage of a resolution for the investigation of the motion picture industry. He suggested that the use of the screen in political campaigns be regulated. Senator Shortridge of California, chairman of the subcommittee, asked if this, if done, might not involve an attempt to restrict the "political activity of newspapers."

New York Charges Election Was Illegal

"Proceedings Improperly Conducted Under Alleged Constitution Never Submitted"

CHARGING that the election of Sydney S. Cohen and other national officers of the M. P. T. O. A. was illegal, the New York State Motion Picture Theatre Owners, through Charles L. O'Reilly, president, and Sam L. Moross, secretary, issued a statement late Wednesday night bitterly attacking the steamroller tactics and "gag rule" practiced on the delegation during the session of that afternoon.

The New York delegation, which had backed Senator James J. Walker in the controversy with Cohen, entered protest during the elections and refused to vote on any officers for the organization with the exceptio n of recording by a vote of 39 to 4 the fact that the state organization was particularly opposed to the election of Cohen.

The statement follows:

"The New York delegation by a vote of 40 to 3 protests against the proceedings of the convention today and the election of officers for the national body of the M. P. T. O. A. because the proceedings were improperly conducted under an alleged constitution which was never submitted to the delegates to the convention.

"The constitution under which the proceedings were held was jammed through in a committee meeting by nineteen men out of a board of forty-eight, without even the benefit of a discussion by those men.

"The constitution of any unincorporated organization places certain obligations on every member of the organization to the extent of even making him responsible for any debts or contractual obligations incurred by the organization. It is our opinion that no one can afford to subscribe to a document that places such obligations on him without knowing fully and in detail what such document contains.

"It is the contention of the Motion Picture Theatre Owners of New York State that if this alleged constitution had been submitted to the delegations it would have caused a riot of protest against the men who proposed to jam through this iniquitous and intolerable document as the fundamental law under which the organization of the M. P. T. O. A. is to operate and be conducted in future.

"New York State Theatre Owners feel that they cannot subscribe to this illegitimate and illbegotten document and that some day the motion picture exhibitors of the entire country will thank them for the protestations which they voiced in open convention on this occasion.

"We maintain that this alleged constitution is full of contradictions and inconsistencies, unworkable and in fact ridiculous and was evidently promulgated by its sponsors at this time to tie the hands of the delegates to this convention and rob it of its force as a deliberative body. For instance, it provides that three months' notice must be given of any proposed amendment, this obviously makes it impossible for this convention to make any amendment.

"Again it provides that delegates must be elected by the state units thirty days prior to the convention itself. No state complied with this provision and therefore if this alleged constitution is now in effect, and it was under its terms that today's proceedings were conducted, it is obvious on the face of things that it is not a legally constituted convention.

"We did not propose a condidate in today's convention session because we could not give even such a mark of approval to the improper and illegal proceedings and the intolerable steam roller tactics that were employed by those in control of the convention machinery."

Inside Facts and Dope on

By ROGER FERRI

WASHINGTON, D. C.—When the delegates began pouring into the Capital on Sunday they ascertained that the Executive Committee had held a convention of their own and that there was really nothing for the delegates to do but sanction the work of that body. An example of the work of this committee at the "little convention of its own" was given at the Wednesday meeting, which will not soon be forgotten by all those who attended. The "steamroller" with its attached plow was merciless and spared no one. The mandate of the executive committee had to be served—and it was despite the protests of the cooler ones.

The exhibit at the Coliseum was virtually a fizzle, not more than 100 theatre men attending it during the first three days. The fact of the matter is that the exhibit is held in a most uninviting section of the city, in the market section. It was held in an upstairs auditorium, poorly ventilated and with anything but an attractive atmosphere. From a reliable source it was ascertained that the producers, distributors, manufacturers and others, who had booths, had paid the M. P. T. O. A. $20,000 in rentals.

More misinformation was handed out at this convention than at any affair of its kind ever held. One daily trade press writer, who boasts often of his contention that he is "in intimate touch with everything in the business" was purposely given some of this misinformation by a leader of one of the faction. The latter said he was "giving it in confidence." Twenty minutes later this writer tipped several friends off. The latter in return passed the word along and in time it reached the source from whence it came. And the leader's only comment was:

"I purposely gave him that story for I knew that his word didn't mean a thing and that the best way to throw the other side off the track was to give this man the wrong information. He didn't disappoint or surprise us. He did just what we had expected he would do."

This chap incidently turned out to be the greatest "off the record" gossiper that ever covered any kind of convention. But it took the other writers and delegates only one day to ascertain that the opposite version of the stories circulated by this man was the correct one.

Senator James J. Walker of New York did not take kindly to the invitation extended to him by the convention to attend and speak at the banquet, for while he was in Washington and about the hotel he did not grace that affair with his presence.

The greatest surprise of the convention came in the form of the unheralded change in schedule of the time slated for the elections. It was generally believed that the elections would be held Thursday, but the Executive Committee met on Tuesday night and Wednesday morning and selected its slate of candidates. At that meeting, too, the floor organization was formed. M. J. O'Toole was originally selected to stage manage the affair, but when the battle royal started on the floor the Scrantonian lost control of himself and gave it up as a bad job, leaving A. Julian Brylawski to handle the situation alone. Julian was bombarded with questions concerning parliamentary law and such, but he evasively dodged these interrogations or answered them with the help of others. With the exception of the falldown of O'Toole as stage manager the affair was a success insofar as the Executive Committee was concerned for its executive officers were named.

One thing is certain. And that was made clear by President Cohen. He has held the position without pay for the past two years. He declined a $25,000 salary last year at Minneapolis. But he informed the exhibitors that he "is far from being a rich man" and also that he had spent considerable money belonging to him personally. But that is ancient history, if the address of acceptance of Mr. Cohen was properly interpreted.

M. P. T. O. A. Convention

Chicago will get the next convention of the Motion Picture Theatre Owners of America. Of that you can rest assured. This guarantee was given to the Illinois and Chicago delegates as well as to the Chicago Chamber of Commerce representatives who were active here during the convention.

Will Hays "sold" himself 100 per cent. to the exhibitors who listened to him at the banquet. The fact of the matter was that this same man was asked to be endorsed at the Albany convention of the New York exhibitors last February, but at the request of Cohen the motion, made by Bill Brandt of New York, was tabled. After that Cohen bitterly assailed Hays. But those on the inside here now have it that these two gentlemen will soon get together and their organizations will work in closer co-operation.

Speaking of Hays and Cohen reminded the writer of a thought that occurred to him during the address of the former. He said the producers and distributors were offering "confidence and co-operation." The exhibitors contributed another "C" and gave Cohen, making it "Confidence and co-operation and Cohenism."

The actions of John Mannheimer failed to strike a popular chord even with his own friends from New York. This gentleman's stand on the Cohen-Walker controversy was uncertain. Sam Berman insisted that he had pledged himself against Cohen and the Cohen men claimed he was with the President. Mannheimer himself had little to say, but he did do many, many things at the convention that apparently did not meet with the approval of other New Yorkers, and when his name was mentioned for a directorship he was hissed. He withdrew from the contest. This was the only audible hissing done during the most boisterous convention held by the M. P. T. O. A.

The first three days of the convention accomplished only one thing—the settlement of the Cohen-Walker controversy so far as the exhibitors are concerned. True, officers were elected on Wednesday, but the election was incomplete for announcement of the successful directorial candidates was not made until Thursday morning. Executive committee meetings delayed every session opening, members of that body coming into the convention hall from forty minutes to one hour late.

That a drive will be made during the ensuing year to bring the "bigger theatre owners of the country" into the organization was hinted at by those who are influential enough to carry such a plan through to successful completion. A committee, including Marcus Loew, Jake Wells of Atlanta, William Steffes of Minneapolis and Mike Comerford of Scranton, are unofficially instructed to bring these "big fellows" into the fold.

While Walker has passed out of the motion picture business—he said Tuesday he was quitting the industry permanently—no one will be surprised if he shortly accepts the dictatorship of the new organization that Sam Harris of New York is forming to include every branch of show business. However, the situation is problematical, for Jimmy has every chance of acquiring an important political office, an office for which Tammany has been training for the past thirteen years.

The committee on rumors was a busy body. There were hundreds of humors afloat. None amounted to anything of any importance. One particular rumor had it that the Executive Committee had adopted a constitution for the organization that would bar every state delinquent in its national quota from voting. However, subsequent events proved this report to be untrue. However, there were not a few tricks that had been carefully planned that did not materialize.

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all bear in mind the responsibility this entails, stating he knows of no more distinguished public service in which a man can be engaged.

"Remember, the producer and the actor must have the screen," he said. "I believe in a coalesced organization and that when we work together they will quit kicking the industry around. I have no new broom idea, but intend to give all I have to the cause of the industry."

Mr. Hays expressed the earnest hope that the exhibitors be strongly, closely and efficiently organized as a means for more certain and greater co-operation for the good of the industry and the people. Referring to the power of the press, which it took 600 years to build up, he said that within twenty years the motion picture had become "the greatest influence for good or bad in the world, and you cannot dodge the responsibility."

Continuing, he said that the industry accepts the challenge of the American public for the best and highest class entertainment, reiterating the statement: "I am going to give all I've got to this cause which is yours and ours together."

After a few humorous jibes, Secretary Denby stated he believed the Navy Department was the biggest exhibitor in this country, using pictures on a majority of its three or four hundred ships. After graphically setting forth what pictures mean to the boys out at sea, and how they hunger for them, he stated he was glad to be able to extend the thanks of the Navy to the industry for what it has done for it.

Governor Price of Minnesota, who spoke at the Minneapolis convention, was greeted with applause when he told how he had declined to recommend a censorship bill in his state. He praised the educational force of motion pictures, and said he believes that the Government should not do for the people what they can do for themselves. He was again applauded when he told how, when a bill was about to be introduced giving cities the right to issue bonds to erect municipal picture houses, he asked that the bill be deferred.

Adolph Zukor was greeted with applause. Referring to the co-operation of the industry in the charity drive, he said he felt that the class of people, some of the most distinguished in the country, with which the industry was working, indicated that the uphill fight for recognition was being won and that the industry is appreciated. "I want to do some little good some way," said Mr. Zukor. "We will, through Mr. Hays' co-operation with you in every way. You must devise the ways and means."

Marcus Loew, introduced by M. J. O'Toole, the toastmaster, representing both ends of the business, said he was pleased to see that we are reaching the goal that brings us co-operation. Referring to Will Hays' work, he said that he had already more than earned his salary. Then, speaking as an exhibitor, he chided the organization on expecting the men who work for them the whole year and give almost their entire time and attention to it, to serve without salary, and hoped that next year the organization would be able to pay them.

Congressman Clyde Kelly, in a stirring speech, referred to the way in which many of the smaller nations look to America for guidance and stressed the importance of the screen as a power for good, particularly in building up public opinion and fostering the spirit of co-operation between the different classes of citizens. He urged that the industry make of itself a radioactive power for betterment.

Assistant Secretary of Labor Henning, praising the power of the screen for public service, told of the use already being made by his department of this medium in stimulating safety and efficiency in industry. He told of the formation of the Public Service Bureau headed by Dr. Holley, and then stated that the Labor Department has caused to be introduced in Congress a bill for the yearly registration of aliens and that the fees derived were to be largely expended in teaching Americanization. He then heartened his auditors by telling them that the statistics of his department showed in March the peak of unemployment was reached and April showed the brightest prospects during the last two years.

Dr. Francis Holley explained the work of his department and how it operated in promoting education and public service. Judge Murphy, counsel for the Michigan organization, praising the high ideals of the exhibitors, spoke also of their difficulty and pleaded for co-operation and co-ordination for the betterment of all. W. W. Hodkinson also spoke for co-operation.

Just prior to Sydney Cohen's speech Morris Beedles presented him with a platinum watch on behalf of his pals in New York. Mr. Cohen, replying to Mr. Loew's remarks, called attention to the period of depression and stated the best way to help build up the treasury was to reduce the price of films. Accepting the challenge for clean, wholesome pictures, and the desire for co-operation, he concluded by thanking those who had presented the watch as a token of esteem.

Convention Gets Down to Business

After three days of noisy demonstrations, the convention on Thursday afternoon got down to brass tacks. As the delegates and their guests had visited the White House at noon to be received by the President and Mrs. Harding, only thirty-two of them were in the convention hall when President Cohen at 1.10 o'clock called the meeting to order.

Following the report of W. A. Steffeson on the rules for the day's procedure, Mr. Cohen appointed the music tax committee with Fred Seegert as chairman. This committee will take up the music tax situation and consider the advisability of establishing a special music department. This committee also will be in charge of the public hearing on the Lambert bill on Monday, May 15.

Mr. Cohen in discussing the music tax situation said that immediate action was necessary and that it would be wise to immediately employ counsel to defend the exhibitors. He suggests a test case be made, charging that in the findings of the United States Supreme Court recently the exhibitor angle was not properly presented. He stated that the opposition has the service of extremely capable and distinguished counsel and that "we should be prepared for him." He said that the exhibitors will fight this issue to the end.

The committee on business relations, headed by Mr. Steffes, then reported. Mr. Steffes stated that the committe had held a long session on Wednesday evening and that that body had come into possession of many interesting propositions from producers and directors. He suggested that the delegates hear D. W. Hartford of Los Angeles, president of the Motion Picture Directors Association.

Mr. Hartford bitterly attacked the present system of distribution, characterizing it as unfair both to producer and exhibitor. He remarked that a barrier had been erected between director and exhibitor, emphasizing the importance of the latter and the anxiety of the director-producer to effect a direct connection with him.

"I am here," he said, "to submit a proposition that the Motion Picture Directors Association has in mind and which it believes will benefit both producers and exhibitors. We all know that the prices have jumped skyward and right now you gentlemen are complaining of poor business and attributing no small share of responsibility for your failure to attract business to a scarcity of good box office pulling productions and exorbitant rentals, as well as unreasonable salaries given distributing executives.

"I here to outline a proposition whereby we will distribute direct to you. You have sought and I believe still are fighting for a 40 per cent. decrease in film rentals. Under the proposition I am about to explain I will venture the prediction that you will save considerably more than that."

He stated that the plan called for the election of a committee of exhibitors who would work in co-operation with the members of the association. This committee would pass on stories, cast, director, and also sit in conferences at which

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KATHERINE MAC DONALD

First National Star, acclaimed by the Chicago Tribune the Most Beautiful Woman in the World.

Norma Talmadge
in
"THE FORBIDDEN CITY"
A Selznick Picture

"SILAS MARNER"

Presented by

Associated Exhibitors

William Duncan
and
Edith Johnson
in
"THE SILENT VOW"
A Vitagraph Picture

Jack Holt and Bebe Daniels

in

"NORTH OF THE RIO GRANDE"

A Paramount Picture

"ONE CLEAR CALL"
a
John M. Stahl Production
for
First National

Betty Compson

in

"ALWAYS THE WOMAN"

a Goldwyn Picture

Lloyd Hamilton in the Educational-Mermaid Comedies, "THE RAINMAKER" and "ROLLING STONES." The Girl is Irene Dalton.

Paramount Breaks All Precedent; Gives Six Months Advance Schedule of Films

FOR the first time in the history of the motion picture industry a leading producer and distributing organization places before the exhibitors of the country a complete advance schedule of its productions and their releasing dates for six full months. This is the achievement of Paramount, which today announces its schedule of feature releases from the beginning of the new Paramount season, August 6, up to and including the month of January, 1923.

With this announcement the Famous Players-Lasky Corporation submits to exhibitors for their consideration forty-one Paramount productions—titles, stars, featured players, directors, actual dates of release, casts, accessories, exploitation suggestions—nearly three months in advance of the beginning of the half year's program. Furthermore, full information concerning the authorship and character of the stories is presented, and in the majority of cases even the players chosen for the most minor roles are named.

This has been an epoch-marking accomplishment, made possible only through the employment of all the tremendous resources of a tremendous organization. For months this gigantic program has been in preparation. For months every resource of the production department, under the supervision of Jesse L. Lasky, has been directed toward its completion.

Following the recently adopted Paramount policy of centering the company's efforts on big special productions of assured box-office value, the first step was the acquisition of stories and plays of such character that the task of "following through" would be the easier.

Under Supervisor-in-Chief Frank E. Woods the system of supervision of productions has been completely reorganized. The directorial force at the Lasky studio is headed by Cecil B. DeMille, director-general, who stands at the very top of his profession as a producer of money-making pictures. There are eight special directors—William deMille, George Fitzmaurice, George Melford, Penrhyn Stanlaws, John S. Robertson, Irvin Willat, Sam Wood and Fred Niblo. Other directors constantly employed in producing Paramount pictures of super-quality are James Cruze, Joseph Henabery, Alfred E. Green, Philip E. Rosen and Paul Powell.

Among the brightest of all the stars in the firmament of the films are those who shine under the Paramount banner. They are Gloria Swanson, Rodolph Valentino, Betty Compson, Elsie Ferguson, Thomas Meighan, Wallace Reid, Dorothy Dalton, William S. Hart (who produces his own pictures), Agnes Ayres, Jack Holt, Bebe Daniels, May McAvoy, Mary Miles Minter, Alice Brady, and Wanda Hawley.

These lists do not take into account those responsible for the splendid output of Cosmopolitan Productions, made especially for Paramount and released through its exchanges as Paramount Pictures, nor the product of the Hamilton Theatrical Corporation, which releases its European-made productions through the same channels. Marion Davies heads the list of Cosmopolitan artists, while Pola Negri and Ernest Lubitsch, respectively star and director, are prominent among the celebrities whom the Hamilton organization presents to the American public via Paramount.

The Paramount Stock Company may well be termed the backbone of Paramount pictures. Here is a permanent organization of many of the best-known players appearing on the screen. The list of these artists is as follows: Lila Lee, Lois Wilson, David Powell, Conrad Nagel, Theodore Roberts, Sylvia Ashton, Walter Long, Charles Ogle, Clarence Burton, Kathlyn Williams, Ethel Wales, Helen Dunbar, Anna Q. Nilsson, Milton Sills, Theodore Kosloff, Walter Hiers, T. Roy Barnes, Julia Faye, Guy Oliver, Lucien Littlefield, Lillian Leighton, Robert Cain, Mitchell Lewis, Casson Ferguson, George Fawcett, Harrison Ford, Tom Moore, Edwin Stevens, John Bowers, Alan Hale, Herbert Standing, Betty Francisco, Winter Hall, Edward Martindel, Frank Campeau, Adele Farrington, James Kirkwood, Mabel Van Buren, Nita Naldi, Maude Wayne, Fred Huntley, Maym Kelso, Claire McDowell, Will R. Wallington, Adolphe Menjou, William Boyd, Tully Marshall, Edythe Chapman, James Neil and Clarence Geldart. Here are leading men, heavies, leading women, ingenues, comedians, juveniles, character ortists—each a leader in his particular line.

With this wonderful personnel at its beck and call, and with the remarkable list of stories and plays already started through the channels of production, the studio staff started systematically to map out its program in detail.

Today, fully half of these forty-one productions are entirely completed or in actual work of filming, while the remainder of the program is so accurately mapped out that the studio executives can tell at a glance just what each individual in the organization will be doing at any specified date during the next few months.

Here is the complete list of the forty-one productions comprising the schedule for the first six months of the Paramount year: Wallace Reid in "The Dictator," supported by Lila Lee. From the play by Richard Harding Davis. Directed by James Cruze. Scenario by Walter Woods. Marion Davies in "The Young Diana," a Cosmopolitan production. From the novel by Marie Corelli. Directed by Albert Capellani. Scenario by Luther Reed. Thomas Meighan in "If You Believe It, It's So," by Perley Poore Sheehan. Directed by Tom Forman. Scenario by Waldemar Young.

Betty Compson in "The Bonded Woman," based upon "The Salvaging of John Sumner," by John Fleming Wilson. Directed by Philip E. Rosen. Scenario by A. S. LeVino. May McAvoy in "The Top of New York," by Sonya Levien. Directed by the late William D. Taylor. "The Loves of Pharoah," an Ernest Lubitsch production, with Emil Jannings, Dagny Servaes and Harry Liedtke. Gloria Swanson in "Her Gilded Cage," a Sam Wood production. By Elmer Harris, suggested by Ann Nichols' play. Scenario by Percy Heath.

"Nice People," a William deMille production, with Wallace Reid, Bebe Daniels and Conrad Nagel. From the play by Rachel Crothers. Scenario by Clara Beranger. Rodolph Valentino in "Blood and Sand," a Fred Niblo production. From the novel by Vicente Blasco Ibanez, author of "The Four Horsemen of the Apocalypse." Adapted by June Mathis. "The Valley of Silent Men," with Alma Rubens. A Cosmopolitan production from the story by James Oliver Curwood. Directed by Frank Borzage.

"The Siren Call," an Irvin Willat production, with Dorothy Dalton, David Powell and Mitchell Lewis. From a story by J. E. Nash. Jack Holt in a Peter B. Kyne special, "While Satan Sleeps." By the author of "Cappy Ricks." Directed by Joseph Henabery. Scenario by A. S. LeVino. Cecil B. DeMille's production, "Manslaughter," with Thomas Meighan, Leatrice Joy and Lois Wilson. From the novel by Alice Duer Miller.

"The Mysteries of India," a UFA production, presented by Hamilton Theatrical Corporation. "Pink Gods," a Penrhyn Stanlaws production, with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Adolphe Menjou. Adapted by J. E. Nash and Sonya Levien from the novel by Cynthia Stockley. "The Old Homestead," with Theodore Roberts, T. Roy Barnes, Charles Ogle and Fritzi Ridgeway. Directed by James Cruze. Adapted from Denman Thompson's play. Scenario by Julien Josephson.

"The Face in the Fog," by Jack Boyle, creator of "Boston Blackie." A Cosmopolitan production. "Burning Sands," a George Melford production, with Wanda Hawley by Arthur Weigall. Scenario by Olga Printzlau. Wallace Reid and Lila Lee in "The Ghost Breaker." From the play by Paul Dickey and Charles Goddard. Scenario by Jack Cunningham. Directed by Alfred E. Green. "The Cowboy and the Lady," a John S. Robertson

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DIRECTORS OF PARAMOUNT PICTURES

A New Milestone in the Progress of the Motion Picture Business

By ADOLPH ZUKOR
President, Famous Players-Lasky

THE season now closing has pretty well established two things in this industry. These are (1) that the big picture, and only the big picture, can make money at the box-office, and (2) that, in view of the sharp curtailment in production, exhibitors must be sure, as far in advance as possible, that their screens will receive a consistently meritorious product from an organization upon which they can place dependence, for the protection of the investment they hold in their theatres.

Therefore, to meet these two problems, Famous Players-Lasky Corporation announces for the first six months of next season the greatest, most complete schedule of really big pictures that has ever been offered to the exhibitors of this country.

This list of productions is not merely a tabulation of titles; in our announcement, we give the actual release dates, we give the names of stars, directors, the casts and even the advertising accessories. Some of the pictures already have been finished; others are in course of production or are about to go into production in our studios. All of them are established so that an exhibitor can determine his play dates for next season.

ADOLPH ZUKOR

This announcement, I firmly believe, sets a new milestone in the development of the picture business, because it is the most complete and consistently meritorious program ever placed in an exhibitor's hands. Here are the big pictures which exhibitors are demanding, here are the pictures which will enable exhibitors to swing into the new season with their prosperity assured as far as it is humanly possible to do so.

Famous Players-Lasky Corporation is proud of this achievement. We are happy and proud that we can do this service to exhibitors at a time when good pictures, and nothing but good pictures, can be the greatest contribution anybody can make toward the improvement of our business.

Advance Schedule

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production with Mary Miles Minter and Tom Moore. From the play by Clyde Fitch.

"To Have and to Hold," a George Fitzmaurice production, with Betty Compson and Bert Lytell. Adapted by Ouida Bergere from the novel by Mary Johnston. Thomas Meighan in "The Man Who Saw Tomorrow." By Perley Poore Sheehan and Frank Condon. Directed by Alfred E. Green. "On the High Seas," an Irvin Willat production, with Dorothy Dalton and Jack Holt. An original screen story by Edward Sheldon, author of "Salvation Nell," "Romance," etc.

Rodolph Valentino in "The Young Rajah," adapted by June Mathis from the novel, "Amos Judd," by John Ames Mitchell. Alice Brady in "Anna Ascends," from the play by Harry Chapman Ford. Directed by Joseph Henabery. "Clarence," a William DeMille production, with Wallace Reid, Agnes Ayres and May McAvoy. Adapted by Clara Beranger from the play by Booth Tarkington.

Gloria Swanson in "The Impossible Mrs. Bellew," a Sam Wood production. Adapted by Percy Heath from the story by David Lisle. "Enemies of Women," a Cosmopolitan production, from the novel by Vicente Blasco Ibanez. Directed by Robert G. Vignola. "Ebb Tide," a George Melford production, with Lila Lee, James Kirkwood, Raymond Hatton and George Fawcett. Adapted by Lorna Moon from the novel by Robert Louis Stevenson.

"The Pride of Palomar," from the story by Peter B. Kyne. A Cosmopolitan production directed by Frank Borzage. Elsie Ferguson in "Outcast," a John S. Robertson production. From the play by Hubert Henry Davies. Scenario by Josephine Lovett. "Singed Wings," a Penrhyn Stanlaws production, with Bebe Daniels. From the story by Katherine Newlin Burt. Thomas Meighan in "Back Home and Broke," by George Ade. Directed by Alfred E. Green.

Agnes Ayres in "A Daughter of Luxury," by Beulah Marie Dix. Directed by Paul Powell. "Kick In." a George Fitzmaurice production, with Betty Compson and Bert Lytell. From the play by Willard Mack. Wallace Reid in "Thirty Days." A comedy by A. E. Thomas and Clayton Hamilton. Directed by James Cruze. Marion Davies in "Little Old New York," a Cosmopolitan production. From the play by Rida Johnson Young. Directed by Frank Borzage.

Rodolph Valentino in "The Spanish Cavalier." Adapted by June Mathis from the famous play, "Don Caesar de Bazan," by Adolphe d'Enery and P. S. T. Dumenier. Jack Holt in "Making a Man." A Peter B. Kyne special, directed by Joseph Henabery. Scenario by A. S. LeVino. Alice Brady in "Missing Millions," by Jack Boyle. "Notoriety," a William DeMille production, with Bebe Daniels. An original story by Clara Beranger.

There is the Paramount line-up for the first six months of the season of 1922-23. The distribution department has cleared its decks for action. Booking of these forty-one productions will start at once. A complete line of accessories for each and every picture, including press books, posters, slides, lobby displays, etc., is already in work. The Department of Exploitation has already prepared practical suggestions to aid exhibitors in selling the pictures to the public. Thirty-one exchanges in the United States and six in Canada are prepared to handle this vast product with all possible speed and the usual Paramount service, spelling satisfaction to exhibitors, will be rendered at all times, Paramount states.

Reorganization

Stockholders of the Independent Film Company of Missouri plan a re-organization meeting within the next few days. It is said that some new capital will be interested in the company, and that several new officers will be elected. Several days ago a drastic reduction in the office organization was made in the interests of economy, only a skeleton working force being retained.

Ban Ku Klux Film

The Kansas State Board of Motion Picture Review has rejected a three-reel film purported to show Ku Klux Klan activities and the necessity for its existence. The film shows the Ku Klux Klan parades in Oklahoma and proposed activities of klansmen apprehending robbers, pickpockets and bootleggers.

Paramount Accomplishes Outstanding Feat in Arranging Advance Schedule

ELSEWHERE, in the advertising pages and in the news columns, are given the details of the program of productions which Paramount has announced for next season. Names of pictures, directors, stars, casts, release dates, and advertising accessories on each picture are listed in detail. But back of this announcement lies a story of accomlishment which is one of the most absorbing in the motion picture industry.

Early this spring Adolph Zukor, with the foresight which has characterized his career in motion pictures, declared that next season was going to be different from any season this industry has passed through in that exhibitors would be faced with an immense curtailment in their supply of pictures and at the same time would be obliged to show bigger pictures than ever before, as this year's experience had shown that only the big picture could succeed, Paramount states. Reports that had come to him showed exhibitors all over the country already were looking to next season with considerable anxiety, and that unless they were assured of an ample supply of big productions early in the summer they would not be in a position to give the final and decisive blow to the depression which has held them in its grasp for the last several months.

This decision was followed by several conferences with Jesse L. Lasky and Sidney R. Kent, in charge, respectively, of production and distribution. Continual sessions in New York were followed by further conferences at the Lasky studio in Hollywood. Interrupted, harassed by the daily necessities of their business, they were unable to give the problem the undivided attention they wished. Consequently, they put everything else aside and went down to Del Monte, California, where for three days they discussed next year's production schedule and finally reached a decision.

This decision entailed the most sweeping, comprehensive production plan ever adopted by any organization in the history of motion pictures, Paramount says. In brief, it was this:

That the complete schedule of pictures for the six months beginning August 1 should be laid out at once, with titles, stars, directors, casts, advertising accessories and release dates fixed in their entirety before the annual Paramount district managers meeting May 2.

Despite the magnitude of the task, Mr. Lasky accepted the responsibility, and began at once to gear up his producing organization.

"I have been producing pictures since 1912," said Mr. Lasky, "but never have I faced a job as big as that one. And I want to tell you that it was the proudest moment of my life when I returned to New York and was able to walk into Mr. Zukor's office and say, 'We've put it over. The job is done.'"

What Mr. Lasky failed to tell, however, was

JESSE L. LASKY
First Vice-President, in Charge of Production

the story of the days and nights of labor, the handling of people, the constant switching of his personnel on the immense chess board of pictures, on which he moved stars, directors, leading people and stories into a mosaic which finally dove-tailed together into a fixed six-month production schedule.

"While the responsibility was mine, of course," said Mr. Lasky, "this immense task could not have been driven through to completion without the unflagging zeal and untiring support of the men and women of the production department.

"To Frank E. Woods, to Victor H. Clarke, to Robert Kane, to Julien Johnson, to each of our directors, to each of our stars, to the members of our stock company and to everybody in the big studio staff should go the major credit for this momentous achievement. Nobody who has not lived through the white-hot concentration at the Lasky studio in the last three months can appreciate the immense task which these people have accomplished."

"Singed Wings"

A Penrhyn Stanlaws production with Bebe Daniels. From the short story by Katharine Newlin Burt which appeared in the *Cosmopolitan Magazine*. The artistry that made Mr. Stanlaws productions of "At the End of the World" and "The Law and the Woman" famous has been used effectively in this fascinating tale of two men's loves for "The Moth," a Spanish dancer on the San Francisco waterfront. One of the men is a faithless husband and the other his nephew. In this production, Theodore Kosloff has a part somewhat similar to the one he played in "The Green Temptation."

"A Daughter of Luxury"

Star, Agnes Ayres. Story by Beulah Marie Dix. Directed by Paul Powell. As the name indicates, this is a picture of gorgeous settings and clothes. In it Miss Ayres' beauty is enhanced by luxurious feminine finery and while the eye is pleased, there is unfolded the problem of a woman who slowly comes to realize that life contains something besides wealth and the things it will buy. The title is a winner for exploitation in connection with dealers in women's clothing.

Paramount Publicity Keeps Pace with Production and Distribution Progress

KEEPING pace with the progress of production, distribution and advertising involved in the big releasing program for the season of 1922-23, the Paramount publicity department, under the management of Charles E. McCarthy, during the coming year will continue to provide exhibitors with the most efficient service.

No other department of the Paramount organization performs more effective work. Its mission is the popularizing of the Paramount product with the American public, thereby aiding exhibitors to more fully reap the financial benefits which are entailed in the showing of pictures.

Through the trade publications exhibitors are kept fully informed concerning company policy, plans for new productions, the progress of those in process of filming, dates of release and any number of ideas calculated to be of benefit to exhibitors in the showing of Paramount pictures.

In every issue of the fan magazines news stories and photographs of Paramount stars are conspicuous, while similar material is often featured prominently in leading magazines of general circulation.

The volume of Paramount publicity appearing in the daily and Sunday newspapers is tremendous. Text matter goes twice a week to 597 newspapers throughout the United States with a combined circulation of 18,316,285. Photographs of Paramount stars, players and screens from productions are mailed weekly to 360 newspapers with a total circulation of 13,780,354. A weekly mat service goes to 600 newspapers having a circulation of 9,783,817. Once a week fashion features in mat form, showing Paramount feminine stars, are sent to 192 newspapers with a circulation of 3,779,534.

Thus, through the newspapers alone, news of Paramount activities reaches 45,659,990 readers of daily newspapers, and every one of these readers is a potential box-office factor.

Selling the Picture to the Public Is the Business of Paramount Exploiteers

REALIZING that the Fall line-up represents the greatest box-office values ever presented by Paramount, the Division of Exploitation, under the direction of Claud Saunders, is going to make sure that every possible cent is realized for the exhibitor. In view of the record which this important department has made during the past two years, this is another Paramount promise which exhibitors know full well will be carried out to the letter, Paramount states.

The exploiteers in every exchange will have advance "dope" on each attraction, and will be able to outline a half-dozen complete campaigns for any exhibitor requesting their services.

Shortly after the release of each picture the Paramount Exploiteer, a journal assembling all the news to date on how the picture has been sold to the public, will be published.

The Division of Exploitation is at the service of exhibitors everywhere. The exploiteers are men of wide experience—experts in their line. A letter or telegram to the nearest exchange brings one of these trained men to the assistance of any theatre in solving the problem of selling the picture to the public.

Paramount's Announcement Means Box-Office Insurance for Exhibitors

By SIDNEY R. KENT
General Manager of Distribution

IF there is one dominant, salient fact that has been driven home to the industry in the last year it is that the only box-office insurance that amounts to anything is the insurance of a sure, steady supply of big pictures. Words, promises of co-operation, much-heralded policies—all three go by the board when confronted with the question, "How good is the picture?"

It is on this basis that Famous Players-Lasky Corporations lays before the exhibitors of America the most complete program of big pictures which has ever come out of a producing organization. For six months from August 1, a series of forty-one productions—each with its release date, its title, its stars, its director, its supporting cast and even its advertising accessories—are placed in the hands of exhibitors in an array that is truly startling in its thoroughness and in its magnitude.

Not Merely Promises

These pictures are not promises—they are all set, established, and they go to exhibitors backed by an organization which has led the world in the high-grade consistency of product.

"How good is the picture?" We've answered it in terms that much gladden the heart of exhibitors who have been looking forward to next season with anxiety and doubt.

"But in offering these productions to exhibitors, we also expect exhibitors to reciprocate by doing their part. It is not enough to book these pictures. Unless the exhibitor names his playing date and sticks to that date he is likely to find himself in the position that imperilled him this year—that is, without his big pictures assured, and dependent upon the uncertain supply of small productions that have been proved valueless at the box office. It is unthinkable that any exhibitor, after having gone through this last season, can be so reckless, so heedless of experience, as to neglect to protect his theatre investment by failing to fix his playing dates now.

Advertising Plans

Paramount, however, is not content to drop the exhibitor when he books the picture. This season we intend to do more national advertising than ever before. In the Saturday Evening Post, the Ladies Home Journal, the various fan magazines, and through extensive campaigns of newspaper advertising, we plan to co-operate with the exhibitor in getting the public into his theatre.

SIDNEY R. KENT

Exhibitors throughout the country have already felt the tremendous benefit from our exploitation department. This department will be augmented during the year and we shall intensify our aid to the exhibitor by following through with him and assisting him to exploit his attractions to the limit of their possibilities. In publicity, too, we are constantly aiding the exhibitor by building up in advance the reputation of the pictures he books and the prestige of the stars he shows on his screen.

These are the things Paramount is offering the exhibitors next season. I am confident this coming fall will see a return to conditions nearer normal, but this state of affairs cannot be brought about without the greatest effort on the part of everybody in the business, exhibitor, producer and distributor. Paramount, in my opinion, is doing its share and more than its share to meet the test in the question, "How good is the picture?"

"A Trip to Paramountown," a Super-Special Free to Exhibitors

CAN you imagine a picture with the following cast: Elsie Ferguson, Alice Brady, Jack Holt, Agnes Ayres, Theodore Roberts, May McAvoy, Thomas Meighan, Betty Compson, Bert Lytell, Wallace Reid, Bebe Daniels, Wanda Hawley, Dorothy Dalton, Gloria Swanson, Rodolph Valentino, Mary Miles Minter, Tom Moore, Leatrice Joy, Ethel Wales, Lucien Littlefield, Mitchell Lewis, Conrad Nagel, Julia Faye, William Boyd, David Powell, Walter Hiers, Harrison Ford, Lila Lee, Walter Long, Nita Naldi, Theodore Kosloff, Helen Dunbar, Charles Ogle, Clarence Burton, Guy Oliver, Milton Sills, Robert Cain, Casson Ferguson, Sylvia Ashton, Anna Q. Nilsson, Lois Wilson and T. Roy Barnes?

Well, there is such a picture! It is titled "A Trip to Paramountown," and Paramount officials, from Adolph Zukor, Jesse L. Lasky and S. R. Kent down, are a unit in proclaiming it to be the most remarkable superspecial ever offered to the exhibitors of America.

What is more, this amazing picture, which is expected to cause more comment among picture fans than any other picture shown next season, is offered to exhibitors—absolutely free!

In Two Reels

"A Trip to Paramountown' 'is about 2,000 feet long, and it shows production activities at the Lasky studio in Hollywood and in the Cosmopolitan studios. Produced under the supervision of Jerome Beatty, who has spent the past three months in the Lasky studio, the picture consists of a series of views of various production units at work on some of the feature productions composing the Paramount program for the season of 1922-23, as well as a number of Paramount stars and prominent players in off-stage moments at the studio.

The story behind the production of "A Trip to Paramountown" reveals the extent to which Paramount goes in its efforts to aid exhibitors. Late last winter the home office decided that exhibitors should be given an opportunity to show their patrons the remarkable effort which was put behind every one of the Paramount pictures shown them.

Accordingly Mr. Beatty was sent to the Lasky studio, with credentials from Mr. Zukor and Mr. Lasky placing the entire resources of the studio at his disposal. Every director, star and leading player was called into conference and instructed to give Mr. Beatty the utmost co-operation in making this one of the biggest productions. In making the picture Mr. Beatty was particularly fortunate in that when he was at the studio the entire production force was going at top speed, and nearly all of the Paramount units were at work.

Among the directors shown at work are Cecil B. DeMille, William de Mille, Sam Wood, Fred Niblo, George Fitzmaurice, George Melford, Penrhyn Stanlaws and John S. Robertson.

A number of the stars are seen in some of their most famous characterizations of the past, as well as working in scenes for their current productions, the whole being woven together in a well-connected and absorbingly interesting scenario. In no sense is the picture a series of trailers, but it is a complete picture in itself.

There is some marvelous trick photography in the picture, the work of Karl Brown, who stands at the head of his profession in that particular line. For instance, Dorothy Dalton is shown simultaneously in four of her famous characters, and so perfectly was the quadruple exposure made that not even the eye of the most critical expert can detect lines of junction.

Free Accessories

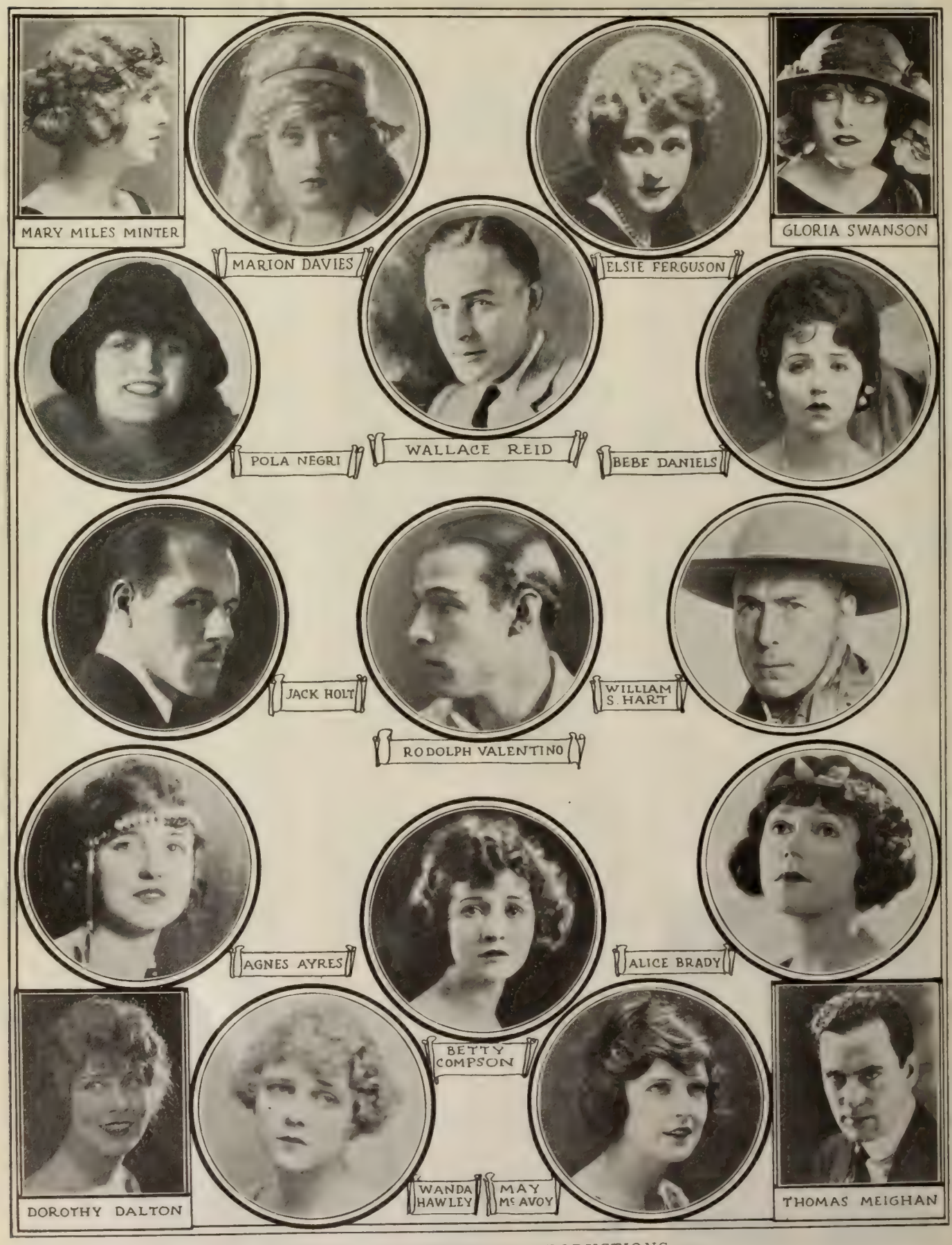
Associated with Mr. Beatty in making the picture were Karl Brown, cameraman; Vernon Keays, assistant director; Walter Reed, technical director; Jack Cunningham, who wrote the continuity, and Rob Wagner, who furnished the titles. Establishing shots at the opening and close of the picture show airplane scenes of the studio and also exterior views showing the throngs of actors and studio employees going to and returning from their daily work.

"A Trip to Paramountown" is furnished free to exhibitors booking the first six-months' product of Paramount in the new season. It will be available for booking in a few weeks, and to assist exhibitors in getting the maximum of benefit out of it, free accessories are being prepared for immediate distribution.

"The Ghost Breaker"

Wallace Reid and Lila Lee in "The Ghost Breaker." Directed by Alfred Green. Adapted from the melodrama by Paul Dickey and Charles W. Goddard. Romantic thrills abound in this story of a modern New Yorker who hurries to the aid of a beautiful Spanish girl whose wealth is hidden in a medieval castle peopled with ghosts. He gets in and uncovers after a series of amusing and exciting adventures a plot for keeping the girl's wealth away from her. The title furnishes many angles for exploitation by means of a ghost.

PATHE ELECTS OFFICERS

At the annual stockholders meeting of Pathe Exchange, Inc., held on April 25, the same board of directors was re-elected.

STARS OF PARAMOUNT PRODUCTIONS

Paramount Expects to Eclipse Great Record It Has Made Abroad

THE production program for the remainder of the year 1922, as announced by Mr. Lasky, is hailed with particular delight by the foreign department, inasmuch as it promises a continuation of the successful policy of producing Paramount special productions of the type which have been received with such tremendous popular approval throughout the world. During the last year the various foreign offices of the Famous Players-Lasky Corporation and the allied distributing organization have given their unqualified endorsement to the policy of presenting all star casts in Paramount super specials by reporting the largest business in the history of the foreign department. There is every indication that the record breaking success of 1921 will be eclipsed through the agency of the many big box office successes scored by the production department in recent months.

Such Paramount specials as "The Gilded Lily," "Sacred and Profane Love," "The Great Moment," "Footlights," "The Affairs of Anatol," "Experience," "The Sheik," "Behold My Wife," "Mid-Summer Madness," "Forbidden Fruit," "Something to Think About," "Why Change Your Wife," "Humoresque," and others have established new box office records and have given new life and greater breath of viison to the motion picture industry abroad.

The demand for the highest grade American motion pictures—a term synonymous with Paramount Pictures in the eyes of thousands of exhibitors in Europe, South America, Australia and Asia—was never greater than it is today. The long line of notable Paramount successes of recent years has been an important contribution to the uplift of motion picture standards in all parts of the world. "If it's a Paramount Picture it's best show in town" is a slogan with a dollar and cents value in the eyes of thousands of the globe's leading exhibitors.

The outstanding event in the history of the film industry in Australia has been the phenomenal success of "The Sheik" at the Globe Theatre, a leading first run house, in Sydney. As this is written George Melford's Paramount special has completed the ninth week of its record breaking run and the enormous crowds demanding admission have made it imperative to extend the run indefinitely. This is the greatest reception ever given a motion picture in Australia, and it far eclipses the brilliant record of "The Affairs of Anatol," which, a few weeks earlier, had established what Australians believed to be an unbeatable record.

E. E. SHAUER

By EMIL E. SHAUER
Assistant Treasurer and Director of Foreign Department

When Paramount established its own releasing in France in October, 1921, "The Gilded Lily" made a new high water mark for box office records, doing much to turn the tide for the better in the film business of that country. Cecil B. DeMille's world famous productions, "Male and Female," "Why Change Your Wife?" "Something to Think About," and "Forbidden Fruit" have proved to be the greatest box office tonics yet produced for the entertainment of the world's millions. New box office records have been broken wherever these Paramount super specials have been shown.

An indication of the prestige enjoyed by Paramount abroad is to be found in a recent newspaper contest conducted in Brazil to determine the most popular brand of pictures. Paramount won by a vote of more than four to one.

The forty-one splendid Paramount Pictures to be released in the fall of 1922 offer the best insurance for the continuation of Paramount's tremendous vogue in foreign countries.

Paramount Advertising Is Planned on Larger Scale Than Ever Before; All Possible Mediums to Be Used

PARAMOUNT'S six months' series of forty-one new productions will be known before next fall to every picture fan in America reached by magazines and newspapers. General magazines of national circulation, all of the fan magazines and 1,300 newspapers in more than 900 cities and towns are to be used to tell the story of Famous Players-Lasky's greatest effort.

It is the most extensive advertising campaign yet attempted by this organization, and this means much to exhibitors, because Paramount pictures have been consistently and continuously advertised nationally for the past seven years. The program is being enlarged constantly under the supervision of A. M. Botsford, advertising manager, and with the cooperation of Hanff-Metzger, Inc., on the nationally circulated copy.

Under the main features of this new effort the Saturday Evening Post and the Ladies' Home Journal will be used to introduce the directors and stars and to emphasize Paramount Week. The entire list of forty-one productions and the feature productions for Paramount Week also will be given. The newspaper program will be in the key cities. This will be only a part of the advertising to be done during the next six months, however, as trade papers are to be used extensively, accesories are to be prepared on a larger scale than ever before and sales messages setting a new standard in direct-to-exhibitor advertising will be sent out from time to time.

Fall Display June 17

The big display bearing upon the fall program will start June 17 with a double-page layout in the Saturday Evening Post containing pictures of Paramount directors and stars, to be followed on July 8 with another double-page display on the talent which goes to make up the Paramount organization.

On July 29 there will be a double-page layout in the Saturday Evening Post containing the names of the forty-one pictures which go to make up the greatest program ever announced by any company at one time.

Immediately preceding the fifth annual Paramount Week on September 2 the Post will carry a double-page spread on Gloria Swanson in "Her Gilded Cage," a Sam Wood production, and William deMille's production, "Nice People," with Wallace Reid, Bebe Daniels and Corad Nagel. Both are for day and date release on September 3 and they will be two of the leading features of Paramount Week.

Spread In Niblo Film

This will be followed on September 9, also in the Post, with a two-page elaborately illustrated spread on Fred Niblo's production, "Blood and Sand," starring Rodolph Valentino, supported by Lila Lee and Nita Naldi.

Two weeks later on September 23, another big feature of the program, Cecil B. DeMille's production, "Manslaughter," with Thomas Meighan, Leatrice Joy and Lois Wilson, will be announced in a double-page spread. The day and date release for this work is September 24.

In the July edition of the Ladies' Home Journal there will be a full-page layout on the stars and directors, and the August issue will carry a full-page layout on the August productions. All the leading fan magazines will carry double-page layouts in the July and August editions.

On July 31 full-page advertisements containing a list of the forty-one new productions will be published in newspapers in ninety key cities.

The biggest newspaper campaign for motion picture advertising ever attempted will precede Paramount Week, which will be September 3-9.

"Your Contract for Paramount Pictures" A New Development in Picture-Selling

ONE of the most remarkable developments in the sale of motion pictures to exhibitors is the beautifully printed and illustrated booklet, "Your Contract for Paramount Pictures," which the Paramount advertising department has issued in connection with the announcement of the new season's line-up of productions.

Distributed by Paramount salesmen to exhibitors, this booklet not only is an unusually complete advertising help, but it also is, just as its title implies, the contract which the exhibitor signs when he books next season's Paramount product. In the back of each book, bound into the advertising pages, and as a part of the book itself, is the application for a contract on the Paramount Pictures to be issued during the first six months of the new season.

Thus, every exhibitor when he signs his contract for next season's product, will have, as a part of that contract, a beautifully illustrated, permanent record of the pictures he has booked and dated. Twelve thousand copies of the booklet were printed and are now being shipped to Paramount exchanges. These booklets will be distributed among exhibitors by Paramount salesmen on their rounds.

SOME OF THE MEMBERS OF THE PARAMOUNT STOCK COMPANY

1—*Maym Kelso;* 2—*Winter Hall;* 3—*James Neil;* 4—*Fred Huntley;* 5—*Edwin Stevens;* 6—*Ethel Wales;* 7—*Betty Francisco;* 8—*Charles Ogle;* 9—*Mabel Van Buren;* 10—*Theodore Roberts;* 11—*Julia Faye;* 12—*Guy Oliver;* 13—*Lila Lee;* 14—*Conrad Nagel;* 15—*William Boyd;* 16—*Anna Q. Nilsson;* 17—*Casson Ferguson;* 18—*Claire McDowell;* 19—*Robert Cain;* 20—*Walter Long;* 21—*Theodore Kosloff;* 22—*Lucien Littlefield;* 23—*Leatrice Joy;* 24—*Harrison Ford;* 25—*Sylvia Ashton;* 20—*George Fawcett;* 27—*Helen Dunbar;* 28—*Milton Sills;* 29—*Lois Wilson;* 30—*Walter Hiers;* 31—*T. Roy Barnes;* 32—*Kathlyn Williams;* 33—*Lillian Leighton;* 34—*Alan Hale;* 35—*Edythe Chapman;* 36—*Clarence Geldart;* 37—*Clarence Burton;* 38—*Maude Wayne;* 39—*David Powell;* 40—*Tully Marshall*

"Manslaughter"

Cecil B. DeMille's Greatest Production

Cecil B. De Mille's production, "Manslaughter," will prove one of the most elaborate ever planned by him and is certain to prove a bigger drawing card than "Male and Female," "Anatol" or "Fool's Paradise." There is a tremendous box-office punch in the title alone, and add to this the application of the genius of DeMille to a most fascinating and thrilling story, and one has the guarantee of one of the greatest money pictures ever produced.

This will be the first Cecil B. De Mille production to be released in nine months. The producer laid his plans most painstakingly—in fact, he spent more time on the preparation of this work than any other he has ever produced.

Jeanie Macpherson wrote the scenario—in itself assurance of the artistic merit of the piece, for she has been responsible, either as authoress or scenario writer, for nearly all of the Cecil B. De Mille productions.

"Manslaughter" is the dramatic story of the taming of a wealthy young woman who knew no law other than her own will. It created a sensation as one of Alice Duer Miller's stories in "The Saturday Evening Post." There is nothing insipid about this work; it is a clash of unbending personalities. It touches the absorbing modern topic of how far wealth and influence can go toward the consequences of reckless disregard of the rights of others.

There is spectacular action from the start, when Lydia Thorne, orphan society girl, brushes the admonitions of her former tutor and present companion one side and defies the conventions.

Then comes the time when she swerves her art into the path of the pursuing policeman and kills him. Her nerves are shaken, but no thought of further consequences enters her mind until the district attorney, a man who has previously won her respect and almost her love pushes her conviction for manslaughter and has her sent to prison for two years. Bitter hatred grows in her heart toward him, but her will is weakened when she is released. She has learned something of discipline. Revenge is in her heart until the final moment when she summons him to her home to tell him how she has blocked his chances to become a partner in a great law firm. Then she melts.

Some wonderful prison drama is introduced, the exteriors being photographed at the famous Tombs prison in New York and the Auburn State Prison. The interiors are exact reproductions of these penal institutions, and in order that real prison atmosphere might be secured Jeanie Macpherson disguised herself as a crook, committed a petty crime in Detroit, was sentenced to the city prison and served three days.

Valentino in "Blood and Sand"

A Fred Niblo Production

Again the flaming color and romance of Spain, another novel of Vicente Blasco Ibanez, has gone on the screen with Rodolph Valentino in the leading role. This time it is "Blood and Sand," a super-production by Fred Niblo, which will rival "The Four Horsemen." It is the romance of a bull-fighter's life—the rise from poverty, the plaudits of a nation, the turning from a youthful love to intrigue with an aristocratic beauty.

It is a succession of thrills with striking backgrounds. No expense has been spared in the making of this picture. Mr. Niblo spent months touring the original scenes of the novel, gathering authentic costumes and securing experts to aid him in staging startling reproductions of the real bullfights without the features to which American audiences object. Immense arenas were constructed on the Lasky ranch in California for these. This is one of the big pictures of the year.

Lila Lee will appear as the quiet beauty whom the bullfighter marries when he first attains fame. Nita Naldi will portray the aristocratic Spanish woman who lures him on with her whims. Walter Long will be a Spanish bandit and Charles Belcher will be in the cast. The scenario has been done by June Mathis who so successfully adapted "The Four Horsemen."

There are two colorful Spanish cafe scenes, inMadird and Seville, which provide splendid color. The Seville sene, especially presents the star in a Spanish dance which will recall his tango triumph in "The Four Horsemen."

Built Village

An entire Spanish interior has been built for the home of Gallardo, with its patio, well, private chapel, grated windows. Equally colorful is a country home with its old crones cooking at an open hearth, its rural people in their picturesque costumes.

"Her Gilded Cage"

Gloria Swanson in Sam Wood Production

All the wealth of gorgeous costumes which it is possible to put into the portrayal of a successful stage favorite and the contrasting emotions of her public and private life have been combined in the Sam Wood production, "Her Gilded Cage," starring Gloria Swanson. This is a gripping heart-interest story with a refinement of detail upon which Mr. Wood has excelled himself.

The scenes shift swiftly from street to cabaret, dance hall and luxurious home interiors, with the action revolving about Miss Swanson.

The story is based upon a successful Broadway producer's belief that publicity alone will make a famous star, even without ability to back it up. His experiment begins when his automobile strikes the sister of Suzanne Ornoff. While attending to the wants of the sister he is struck by the beauty of the Russian girl. He takes her from her poverty and trains her secretly, suddenly springing her on the New York public as a European sensation with a vivid past.

A wealthy New Yorker bets a friend $1,000 he can induce the great star to dine in his apartment and enlists the aid of the producer. A charming love story is woven in from this point. This man's brother, a famous physician, is shocked and denounces the star, but finally falls in love with her himself.

It is a story that takes the audience back-stage in somewhat the same way that "Footlights" did. The photoplay was suggested by Ann Nichols' play and adapted by Elmer Harris. Mr. Wood did the rest and surpasses even the successes he made of "Beyond the Rocks," "The Great Moment" and "Her Husband's Trademark." Miss Swanson had the leading roles in all of these, fixing her place in the minds of the American public as one of the leading film stars of the day.

The cast is exceptionally strong. In it are David Powell, Anne Cornwall, Charles Stevenson, Walter Hiers and Harrison Ford.

"The Young Rajah"

Starring Rodolph Valentino

"The Young Rajah" presents an entirely new theme for a motion picture. It is a play of fascinating contrasts between the psychic mysticism of India and the matter-of-fact. practicality of New England, with Rodolph Valentino cast in the role of an Indian prince who has been brought up in America with no knowledge of his regal origin. It is an effective vehicle for a new display of his genius.

Mr. Valentino has thrilled the world as the dashing South American in "The Four Horsemen of the Apocalypse," he has performed feats of daring as the toreador in "Blood and Sand" and now he comes as the interesting seer, with Oriental ancestry, but with the ways of an American. It is really a dual role that puts him before the public in a way to test his versatility.

The story from which "The Young Rajah" is adapted is the novel, "Amos Judd," by John Ames Mitchell, former editor of Life. It was adapted for the screen by June Mathis.

The scenes open in the New England village of Daleford where Josiah Judd is residing and wondering what has happened to his brother who went to India years before. Two men arrive from India unexpectedly with a very young boy and confide him to the care of Josiah with instructions that many lives depend upon his keeping the secret of the boy's identity. They suggest that he let it be known that the boy is the adopted child of his brother. A large quantity of money and jewels is left with him. At the age of seven the boy shows a remarkable ability to forsee events of the future. He goes to college later and leads a wild life, throwing a classmate out of a window and killing him during an orgy. In his visions he foresees his own death in the library of a home with a beautiful woman leaning over him. The calendar hanging in the room is torn off at November 4.

There is a dramatic moment when he meets the girl of his vision and falls in love with her. Tense situations also develop when he discovers, in searching through some old papers, that he is the son of a rajah. Later he saves the life of the girl when they both are pursued by a bull.

The climax comes on their honeymoon while he is writing a letter and hears his wife scream in an adjoining room. He dashes in to find her struggling with a burglar. He kills him, only to be attacked by another. Both fire, the burglar dropping dead and the Young Rajah sinking back onto a couch mortally wounded, with his bride leaning over him—just as he had pictured it in his vision.

Arrow Lists "Broken Silence"

Arrow's newest Curwood release, "The Broken Silence," is scheduled for release in the key centers on June 1. Prints have been forwarded to all the Arrow franchise holders and will be available shortly.

"The Broken Silence" is a typical Curwood snow picture and is the finest of the Arrow-Pine Tree series. It was directed by Dell Henderson and the cast includes Zena Keefe, J. Barney Sherry and Gypsy O'Brien.

"Clarence"
A William de Mille Production

Booth Tarkington's screaming comedy, "Clarence," is transferred to the screen by William De Mille with a success that will make this one of the funniest pictures of the year. Mr. De Mille has chosen an all-star cast for this work. In it are Wallace Reid, who is Clarence, the coleopterist just out of the army; Agnes Ayres and May McAvoy.

Not a whit of humor of this comedy of American family life which convulsed audiences at the Hudson Theatre, New York, for many months and then made a successful run across the country has been lost in making this a photoplay. In fact, the greater detail of scenes adds to it. The play was one of the great successes of the author of "The Man From Home," "The Gentleman from Indiana," "Penrod," "Seventeen" and other stories. It was adapted for the screen by Clara Beranger.

The picture reaches home. It mirrors all the amusing complications that a temperamental American family can get into and keeps them unfolding so rapidly that there isn't a dull moment in it.

In the story the family consists of a successful American business man, a son and daughter, fifteen and sixteen years old, respectively; a pretty governess and a stepmother. Both children are erratic and lively, the father has a tendency toward falling in love with the governess and the stepmother is insanely jealous. Clarence breaks into the scene at the father's office where he has come following his discharge from the army to find a job, as his position as beetle specialist in a laboratory is not at that time open to him. The children think a soldier ought to know everything. The boy is waiting to tell his father why he has again been dismissed from school, the girl is about to explain another love affair before the governess, and the stepmother breaks in because she suspects an intrigue between the governess and her husband. The fact that Clarence had driven mules in the army impresses the father and before the row is settled he is engaged as secretary for the family.

There is no break in the laughable developments which follow. Clarence becomes the family confidant, but winds up by falling in love with the governess.

Here is a sure-fire hit.

"Nice People"
A William DeMille Production

"Nice People" is a straight shot into the heart of the modern problem of the young people whose free and easy ways of living and amusing themselves lead them into trouble at times, despite the half-hearted opposition of their conservative but indulgent parents. It promises to repeat the record-breaking success scored by the play of the same name by Rachel Crothers from the time it was first presented by Sam H. Harris in the Klaw Theatre, New York, and as Mr. De Mille is among the recognized leaders of producers of intimate problem dramas for the screen, it should register near the top of the list of the year's big box-office pictures.

William De Mille has taken the scenario by Clara Beranger, and with the powerful cast headed by Wallace Reid, Bebe Daniels and Conrad Nagel, has created an absorbing story that cannot fail to impress parents and children alike.

In the earlier stages of the picture where the willful daughter of a wealthy business man pursues her butterfly existence with no thought of the possible consequences there are many lavish scenes. Tense moments follow when the father and aunt try to prevent the girl from departing with her gay companions for a breakfast at a road house following a late night party.

The climax comes at the country home of the girl whither she has gone with her intoxicated companion and is overtaken by a storm. Drawn by the flikering lights, a westerner who has also been caught in the downpour, enters and rescues the girl from the unwelcome attentions of her friend. All are forced to remain all night. This is the turning point in her life.

In the filming of these scenes an entire house was constructed in the studio for both the outdoor and indoor shots. The cast was carefully selected. In support of Mr. Reid, Miss Daniels and Mr. Nagel, there are Julia Faye, Eve Sothern, Claire McDowell, William Boyd and Edward Martindel.

"The Loves of Pharaoh"
Ernest Lubitsch's Latest Production

Scenes on such a scale that their magnificence startled blase New York critics and taxed the capacity of the Criterion Theatre during a nine weeks' pre-release engagement mark "The Loves of Pharaoh," the latest production by Ernest Lubitsch. It is the most ambitious work thus far attempted by the young creator of "Deception," "Passion" and "Gypsy Blood."

There are Egyptian temples skilfully reproduced, the pillars of which dwarf the men and women standing beside them; there are stairways and courts which hold thousands of actors and leave impressive vistas beyond. A whole city is pictured and at the close burned to make more vivid the picture of its capture by the Ethiopian army.

Some of the greatest actors before the European public appear in this production. Emil Jannings, the king of "Deception," appears as Pharaoh. Paul Wegener, director of "The Golem," who also had the leading role in that production, is the Ethiopian king in "The Loves of Pharaoh." Dagny Servaes, one of the most beautiful women in Europe, is the Greek slave girl, and Harry Liedtke and Lydia Salmanova have conspicuous roles.

It took a year of study of Egyptian history to lay even the ground-work for this production.

The critic of the New York Evening Journal was so impressed that he dispensed with adjectives and simply said: "So many superlatives have been poured on motion pictures in this town that it is difficult to do 'The Loves of Pharaoh' justice. Simple words and few may be effective by contrast."

"Burning Sands"
A George Melford Production

Again the desert, the romance of Egypt, the fleeting action of the tribesmen! With it the vivid story of a man, who loving the silences and the solitude of the desert, is strong enough to win away from the luxury and pleasures of society the daughter of the British governor. The production is George Melford's work at its best, the atmosphere is not unlike that of "The Shiek." But the story is different. Wanda Hawley and Milton Sills have the leading roles.

There are some wonderful scenes in the moonlight at Cairo, colorful pictures of boating on the Nile, and of the desert. Mr. Melford knew how to put it over, because he is the man who directed "The Sheik," as well as "Moran of the Lady Letty," "The Woman Who Walked Alone," "Behold My Wife" and many others. Wanda Hawley, who appears in the leading role, is a star in her own right. Mr. Sills is well known for his work in "Behold My Wife," "At the End of the World," "Miss Lulu Bett" and others. With them are some strong names, too—Jacqueline Logan, Robert Cain, Winter Hall and Louise Dresser.

"Burning Sands" is certain to be one of the big attractions of the year. The story was a big seller in novel form. In the adaptation by Olga Printzlau it has lost nothing of its dramatic possibilities.

"Pink Gods"
A Penrhyn Stanlaws Production

The artistry of Penrhyn Stanlaws, so wonderfully exemplified in "The Little Minister," "At the End of the World," and "The Law and the Woman," has full opportunity for expression at its best in "Pink Gods," a story of the complications of a beautiful and flirtatious wife gets herself into in the region of the South African diamond mines. It is her fondness for diamonds in preference to the pearls her husband favors as her ornament that leads to the tense climax of her life when a wealthy diamond dealer who has loaded her with gifts tries to get her to run away with him.

Bebe Daniels, who starred in "The Affairs of Anatol" and has a long string of successes to her credit; James Kirkwood, who was featured in "The Man From Home," "The Great Imporsonation" and others; Anna Q. Nilsson, and Adolphe Menjou, who was the king in "The Three Musketeers," head the cast. The story is from the novel by Cynthia Stockley and was adapted to screen by J. E. Nash and Sonya Levien.

The story opens in Kimberley with the arrival of Loree Temple and Pat Temple, who have been married a year. He is madly in love with her and adorns her with pearls. She loves attention and has a great fondness for diamonds. Haseltine Quelch, a power in Kimberley, stirs her cupidity by showing her some valuable stones and gets her woman companion into his power by threatening to expose her when he discovers her attempt to steal one of the gems.

Emotional struggles follow in quick succession as Loree plunges into the flirtation, aided by her supposed friend, until the moment comes when she must choose her husband who is absent in the interior and the man who has showered gifts upon her.

In a thrilling climax there comes news that the false friend's son has been drowned saving a companion at a school in England. She tells the plot and helps Loree to escape.

"The Dictator"

Star, Wallace Reid; supported by Lila Lee. Directed by James Cruze. From the novel by Richard Harding Davis. San Manana, a South American republic, and an epidemic of revolutions furnish the colorful scenes and quickly shifting complication of this film. Brooks Travers (Wallace Reid), a wealthy New Yorker, and his butler, have a fight with a chauffeur on a New York dock and hurry away on the first ship they can catch under the impression that he has been killed. Their efforts to escape a pursuing detective and the dominant faction in the republic before a counter revolution lead up to many climaxes. Others in the cast include Theodore Kosloff, Walter Long, Sidney Bracey and Kalla Pasha.

"If You Believe It, It's So"

Star, Thomas Meighan. Directed by Tom Forman. From the novel by Perley Poore Sheehan. Scenario by Waldemar Young. Mr. Meighan in "If You Believe It, It's So" has a new role which surpass his work in "The Miracle Man." The story is based on the novel of Perley Poore Sheehan and deals in a new way with the power of faith to reform a criminal. In this case the criminal, played by Mr. Meighan, is a pockpocket who robs an old man on his way to the city to pay the final installment on his farm. The picture of a joyful life in the country given by the old man causes the pickpocket to renounce his life and to start anew. With Mr. Meighan in the cast are Pauline Starke, Joseph Dowling, Theodore Roberts, Charles Ogle and Lura Ansen.

"The Young Diana"

A Cosmopolitan Production starring Marion Davies. Directed by Albert Capellani. From Marie Corelli's story of the same name which appeared in Hearst's Magazine. The scenario is by Luther Reed. The story has an English setting and its complications are due to the desire of a parvenu father that his daughter, Diana May, shall marry into society. He has affected interest in science and wants her to choose Dr. Dimitrius as her husband. She is in love with a naval commander. She dreams that the commander has eloped with another and that twenty years have passed. Dr. Dimitrius restores her to youth. A happy ending follows her awakening. Miss Davies is the Diana of the plot. Others in the cast are Maclyn Arbuckle, Forrest Stanley, Gypsy O'Brien and Pedro de Cordoba.

"The Bonded Woman"

Star, Betty Compson. Directed by Philip Rosen. From the story, "The Salvaging of John Sumner," by John Fleming Wilson. Adapted by Albert Shelby LeVina. From a quiet American home to Honolulu, to New Zealand and a shipwreck at sea, the action of this story shifts rapidly as Angela Gaskell, a seventeen-year-old ship captain's daughter, goes to the aid of John Sumner, who had been lost in a wreck. She first helps him by going on his bond when he seeks a vessel to command, later she finds she must reform him and finally achieves happiness on a South Sea Island with him. Richard Dix and John Bowers are also in the cast. Over half of the action takes place on a steamship.

"The Top of New York"

Star, May McAvoy. Directed by the late William D. Taylor. Adapted from the story, "Baby Doll," by Sonya LeVien, which appeared in the Metropolitan Magazine. The action alternates between a department store and a tenement roof top in the neighborhood on the East Side of New York, which has been invaded by wealthy families. Miss McAvoy appears as a young shop girl who is trying to support an invalid younger brother who is obliged to spend all his time on a roof top. On the adjoining roof a wealthy artist and his young daughter have fitted up a bungalow. The contrasts of her joyful appearances as an animated doll in the store where she works and her tender care of her brother evoke the sympathy of the artist and she finally achieves happiness and escapes the temptations of her employer by marrying the artist. The invalid boy is played by Mickey Moore, and Mary Jane Irving, the clever child actress, is the artist's daughter.

"The Valley of Silent Men

A Cosmopolitan production with Alma Rubens. Directed by Frank Borzage. From the story by James Oliver Curwood. How two men seek through the years for vengeance for a wrong done by three adventurers in the Canadian Northwest, how one of them is found on the Yukon and the two others are located years after—one a wealthy lumberman and the other an inspector in the mounted police—are told in this picture. Love finally turns vengeance aside, but not until after an officer had confessed a killing he did not commit and he and the girl in the case had had many thrilling experiences in their escape down a swiftly flowing river. Over 1,500,000 copies of this story were sold before it was filmed. Miss Rubens, who takes the leading role, is well known for her work in "Humoresque," "The World and His Wife" and "Find the Woman."

"The Siren Call"

An Irvin Willat production, "The Siren Call," with Dorothy Dalton, David Powell and Mitchell Lewis. This is a story of the Northwest by J. E. Nash. The "siren" in this case is gold in Alaska and one of the striking scenes is in Gore's Casino, a typical frontier dance hall, where Beauregard, a French trapper, brings a baby he had found beside its frozen parents. He presents it to Charlotte, one of the dance girls, and she auctions a kiss to get money for the baby's bank account. Reformers break up the dance hall and its occcupants are scattered. In the complications which follow there is a fight on a raft and Ralph Stevens, a prospector, and Charlotte go over a falls. They survive, however, and their troubles have a joyful ending. Mr. Willat directed "Behind the Door," one of his great successes. This is not Miss Dalton's first appearance in a Northwestern picture. She will be remembered for her work in "The Flame of the Yukon."

"While Satan Sleeps"

A Peter B. Kyne special with Jack Holt. Directed by Joseph Henabery and based on the Saturday Evening Post story, "The Parson of Panamint." In this story the action develops rapidly, following the escape from prison of one Philip Webster in the sheriff's car. He becomes a clergyman in Panamint, but proves to be the two-fisted type who can fight his way into the "Pick and Drill," the camp's dance hall, and make himself popular with something besides the reform element. One of the dancing girls saves his life by getting between him and an enemy and before she dies tells him she knows his story. He confesses at the close of the funeral service for her, which he conducts. There is dash and vigorous action in it from the start. In the cast are Fritzi Brunette, Betty Francisco, Herbert Standing, Sylvia Ashton, Fred Huntley and J. P. Lockney.

"Ebb Tide"

A George Melford production of Robert Louis Stevenson's novel, with Lila Lee, James Kirkwood, Raymond Hatton and George Fawcett. Stevenson's last work proved a wonderful vehicle for Director Melford's genius, especially in those coloful secenes where the three derelicts—an Oxford graduate, a broken sea captain and a former Cockney clerk—plot their futures on the beach of a South Sea island and when they bring their little champagne-laden schooner to the pearl fisheries controlled by the Englishman, Attwater. The power of this man accustomed to rule his colony, opposing the weak intrigues of the derelicts, with the romantic background of the South Pacific, work up to a vivid climax. The exotic scenes also make splendid material for exploitation purposes in windows and lobbies.

"Enemies of Women"

A Cosmopolitan production directed by Robert Vignola. It is another of the novels of the famous Spanish writer, Vicente Blasco Ibanez, and it was published in Hearst's Magazine during 1920. Like the other film versions of the Spanish author's works—"The Four Horsemen of the Apocalypse' and "Blood and Sand"—this latest is full of the colorful, passionate temperament of the Latins. The son of a Spanish adventurer and a Russian Princess quarrels with the daughter of a Mexican millionaire in Paris and the devious tangles of their careers after that furnish a thrilling story until their lives are redeemed—his as a soldier in France and hers as a nurse. The scenes wander over central and southern Europe and no expense has been spared in their production.

"The Impossible Mrs. Bellew"

Gloria Swanson in a Sam Wood production. Story by David Lisle, adapted by Percy Heath. As the title implies, this is the history of a woman who has violated the social conventions to a degree. It is the story of a young country girl plunged into the gay social life of Paris society and neglected by her husband until finally there is a scandal with one of her admirers. She drifts, a wealthy divorcee, to Egypt, to Monte Carlo and back to Paris, giving an opportunity to put on some magnificent scenes, including the carnival of flowers at Monte Carlo. Finally, there comes into her life a man who understands and the picture closes with a touching scene. It is a part perfectly suited to Gloria Swanson. In it she wears many wonderful gowns. Conrad Nagle is her leading man. In this production Director Wood even surpasses the standards he reached in "The Great Moment" and "Beyond the Rocks."

"The Pride of Palomar"

A Cosmopolitan production of Peter B. Kyne's great novel, directed by Frank Borzage. This story was one of the big hits of modern fiction when it appeared in the Cosmopolitan Magazine. It has lost none of its appeal in being made into a photoplay, and Director Borzage has made of it a work that will rival "The Good Provider" and "Get-Rich-Quick Wallingford." Palomar is the family estate of the Farrels in a rich California valley. A scheming Eastern banker gets control of the mortgage on it while the son is in Siberia with the American Army and the fascinating complications begin when he returns and discovers he has a nine-month period in which to redeem his estate. He permits the usurpers to remain as his guests and begins a fascinating contest of wits with them to raise money to pay off the mortgage. He not only succeeds, but also wins the daughter of his business enemy.

"Little Old New York"

A Cosmopolitan Production starring Marion Davies, from the play by Rida Johnson Young. Directed by Frank Borzage. Some of the romance of old New York is woven into this story of the time when Cornelius Vanderbilt was ferrying passengers on a sailboat and John Jacob Astor was buying woodland around what is now known as Grammercy Park. Miss Davies is a young Irish "boy" who comes to this country to secure an inheritance. Her love for her benefactor finally causes her to expose her own masquerade. The costumes are of the period of 1810. In this production Mr. Borzage excels the directing he did in "Humoresque," "The Good Provider" and "Get-Rich-Quick Wallingford." Ushers can be dressed in the costumes shown in the stills.

MAY McAVOY *in* "THE TOP OF NEW YORK"

BETTY COMPSON *in* "THE BONDED WOMAN"

"THE LOVES OF PHARAOH"
an ERNEST LUBITSCH
PRODUCTION

THOMAS MEIGHAN *in*
"IF YOU BELIEVE IT, IT'S SO"

RODOLPH VALENTINO *in* "BLOOD *and* SAND"
A FRED NIBLO PRODUCTION

"NICE PEOPLE" *A* WILLIAM de MILLE PRODUCTION *with*
WALLACE REID, BEBE DANIELS *and* CONRAD NAGEL

SCENES FROM SOME OF PARAMOUNT'S AUTUMN PRODUCTIONS

WALLACE REID in "THE DICTATOR"
SUPPORTED BY LILA LEE

JACK HOLT in "WHILE SATAN SLEEPS"

GLORIA SWANSON in "HER GILDED CAGE"
A SAM WOOD PRODUCTION

"THE SIREN CALL"
An IRVIN WILLAT PRODUCTION
with DOROTHY DALTON, DAVID POWELL
and MITCHELL LEWIS

MARION DAVIES *in*
"THE YOUNG DIANA"
A COSMOPOLITAN PRODUCTION

"BURNING SANDS"
A GEORGE MELFORD PRODUCTION
with
WANDA HAWLEY *and* MILTON SILLS

SCENES FROM SOME OF PARAMOUNT'S AUTUMN PRODUCTIONS

"The Spanish Cavalier"

Star, Rodolph Valentino, scenario by June Mathis. Story by Adolphe D'Enery, one of the authors of "Orphans of the Storm," the D. W. Griffith production. This photoplay gives Mr. Valentino another great opportunity as a dashing, romantic figure that will recall his great work in "The Four Horsemen of the Apocalypse" and "The Sheik." The scenario was adapted from the stage classic, "Don Caesar de Bazan," a famous melodrama in which Booth, Barrett and Mansfield have been successful. It has been produced on a lavish scale with a strong cast of aramount players. A good exploitation stunt would be to have a cavalier attired in Spanish costume dine in restaurants in your town and appear frequently on the streets.

"Kick In"

A George Fitzmaurice production with Betty Compson and Bert Lytell. Author, Willard Mack. This is the tense story of a New York crook who had reformed and married, but who is so loyal to his former pals that he tries to protect them when they need his assistance. Both Miss Compson and Mr. Lytell do some splendid work in the tense hurrying scenes leading up to the time when he is finally vindicated of the theft of a valuable necklace of which he had been suspected.

"The Man Who Saw Tomorrow"

Star, Thomas Meighan. Directed by Alfred Green. From the story by Perley Poore Sheehan and Frank Condon. Something of the mystery of the future, the poetry of a vision and the elaborate scenic possibilities which a work of this kind holds have been worked into this new play. There are innumerable exploitation angles to the title—chances for window displays of designs made by "The Man Who Saw Tomorrow," guessing contests as to who this man was, etc.

"Notoriety"

A William de Mille production, with Bebe Daniels. The story is by Clara Beranger. She will be remembered as the author of Mae Murray's success, "The Gilded Lily," and of Gloria Swanson's "Her Husband's Trademark." She also adapted "Dr. Jekyll and Mr. Hyde." In this work Miss Daniels portrays a woman whose head has been turned by fame and success, but who finally finds happiness. She appears in many striking costumes. Lavish stage settings have been used.

"The Cowboy and the Lady"

Stars, Mary Miles Minter and Tom Moore. From the three-act play by Clyde Fitch. Amusing and tense situations abound in this production which deals with the contrasting ways of Eastern society people among the cowboys of the frontier. Teddy North, an athletic Harvard graduate, who owns a ranch, rescues a woman from a perilous ledge, falls in love with her, confesses to the murder of her husband because he thinks she had done it, and is finally freed when the real murderer confesses in the courtroom. There is plenty of comedy throughout. The role is a new kind for Miss Minter—one in which she displays new skill in character portrayal.

"Missing Millions"

Alice Brady in a crook story by Jack Boyle, author of "The Poppy Girl's Husband" and "The Face in the Fog." It appeared in the *Red Book Magazine* and the action centers around Boston Blackie and Mary, two famous crooks of fiction. In it they revenge themselves upon the man who wronged Mary's father, brave death and outwit a famous detective to steal $2,000,000 in gold nuggets from a steamer bound from Alaska. An innocent person is accused and they return the gold. Plenty of novelty accessories are to be provided for playing up the title.

Six Months of Paramount Pictures

	AUGUST	
Aug.	7	The Dictator
"	7	The Young Diana
"	14	If You Believe It, It's So
"	21	The Bonded Woman
"	21	The Top of New York
"	28	The Loves of Pharaoh
	SEPTEMBER	
Sept.	4	Her Gilded Cage
"	4	Nice People
"	11	Blood and Sand
"	11	The Valley of Silent Men
"	18	The Siren Call
"	18	While Satan Sleeps
"	25	Manslaughter
	OCTOBER	
Oct.	2	The Mysteries of India
"	2	Pink Gods
"	9	The Old Homstead
"	9	The Face in the Fog
"	16	Burning Sands
"	16	The Ghost Breaker
"	23	The Cowboy and the Lady
"	30	To Have and to Hold
	NOVEMBER	
Nov.	6	The Man Who Saw Tomorrow
"	6	On the High Seas
"	13	The Young Rajah
"	20	Anna Ascends
"	20	Clarence
"	27	The Impossible Mrs. Bellew
"	27	Enemies of Women
	DECEMBER	
Dec.	4	Ebb Tide
"	11	The Pride of Palomar
"	11	Outcast
"	18	Singed Wings
"	25	Back Home and Broke
"	25	A Daughter of Luxury
	JANUARY	
Jan.	1	Kick In
"	8	Thirty Days
"	8	Little Old New York
"	15	The Spanish Cavalier
"	22	Making a Man
"	22	Missing Millions
"	29	Notoriety

"Thirty Days"

Star, Wallace Reid, Directed by James Cruze. Story by A. E. Thomas and Clayton Hamilton. Just one laugh after another, a screaming farce in which a philanthropic young millionaire arouses the ire of an Italian husband and commits a misdemeanor to escape his vengeance for thirty days, as he knows that the Italian has been ordered to join the colors in Italy. The Italian beats up his wife and lands at Blackwell's Island shortly after the young philanthropist gets himself installed as bookkeeper in the warden's office. It winds up with a final attempt by the Italian to wreak his vengeance on the young man's home. A teaser campaign can be started thirty days ahead for this play.

"Making a Man"

A Peter B. Kyne special starring Jack Holt. Director, Joseph Henabery. Scenario by Albert Shelby LeVino. This is a strong story requiring the vigorous, red-blooded kind of acting that Jack Holt can supply. It is the tale of a man who has made a fortune, but when he goes to New York to spend it, loses all means of identifying himself and has to struggle along to get possession of his own property. There are many amusing situations. It is by the author of "The Valley of the Giants," "Cappy Ricks" and "While Satan Sleeps." Men's furnishing stores ought to be able to supply some excellent ideas on co-operative advertising.

"The Face in the Fog"

This is a Cosmopolitan production of a Jack Boyle story with lots of romance. A Grand Duchess from Russia is pursued by the Reds who seek her family jewels. One of her party, who is posing as a blind and lame beggar has the jewels concealed in one of his crutches and a bag of fake jewels around his neck. One of the Reds steals the fake jewels, putting them into the pocket of a man standing nearby. The beggar just has time to write down the license number of the mans automobile, thus enabling both the Reds and Secret Service to locate him. The climax comes with their meeting and the attempt of the Reds to rob an electrically protected safe.

"The Mysteries of India"

This is a UFA production presented by the Hamilton Theatrical Corporation on a tremendous scale. It is made in an amazing way with reproduction of famous Indian temples built in their exact sizes, with towering idols and scores of elaborate buildings. A staff of artists and architects went to India to get the material for these settings and to construct them afterwards. More than 50,000 persons were employed in the production. The story is swiftly moving melodrama which includes fights with tigers and elephants in the jungle, the plot being worked out in a fascinating way.

"Back Home and Broke"

Star, Thomas Meighan. Author, George Ade. Directed by Alfred Green. This is a combination that is hard to equal. George Ade's wit is so well known that his works are sought for without question. And Mr. Meighan's recent successes—"Cappy Ricks," "A Prince There Was" and "The Bachelor Daddy"—put him in the front rank of popular stars. The story is of a youth who went away to make his fortune and made it, but preferred when he came back to make it appear as though he were broke. The mirth follows. Director Green, in this production, equals his accomplishments in "The Bachelor Daddy,' "Our Leading Citizen" and Mary Pickford's picture, "Little Lord Fauntleroy."

"Anna Ascends"

Star, Alice Brady. Author, Harry Chapman Ford. Directed by Joseph Henabery. This play had a successful run at the Playhouse, New York, under the direction of William A. Brady, with Miss Brady in the leading role. Miss Brady also played the star part in the speaking role. Anna is a poor Syrian girl in a down-town restaurant, who, inspired by ambition and a child's love for the son of a wealthy man who aids her, works her way slowly upward until she becomes a successful authoress. There is a great opportunity here to tie this picture up with the social service and charity work of any city.

"On the High Seas"

An Irvin Willat production with Dorothy Dalton and Jack Holt, supported by Mitchell Lewis. Author, Edward Sheldon. Epic clashing of strong will where life is cheap mark the development of this story. A society girl finds herself alone in a small boat with two stokers after the burning of her steamer. One kills the other in the struggle for her, and then there follows the working out of a great contempt changed into love partly through the influence of a little child. There is primitive vigor in this story. Irvin Willat has put it over in the way that made huge successes of "Behind the Door" and "Below the Surface." The cast is exceptional.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Rowland and Clark Pittsburgh Theatres Break Their Record on "Smilin' Through"

BECAUSE they believed that the combination of Norma Talmadge in a play still current on the speaking stage with the original star would prove better than even her average, Rowland and Clark decided to go the limit of exploitation in their Pittsburgh campaign.

They made shadow boxes nine and a half feet tall for all phonograph stores handling the plugger records and songs, and hooked to a number of other shops, including Joseph Horne, the most fashionable in the city.

Horne's had never before let a theatrical display into its windows, but it fell for the arguments and their own display manager, Carl Goettman, planned this design himself; a figure of the star stepping through the centre one of three French windows bowered in roses.

It surprised the store managers to find that the display for Norma got people for their other windows. They had very little of their own in the Talmadge window, but people who stopped to look in, passed on to the other windows before they went on, and as an attractor it was all that had been promised.

Jerome Casper, managing director of the R. & C. houses planned the other display, with the aid of his staff, and produced some very pretty results.

One of the shadow boxes are shown on this page in addition to the Horne display and three smaller windows, each showing a different treatment.

Samuel Sivitz, of the publicity department, does not state the exact number of windows obtained, but we gather from his letter that these five are only samples, since he states that their campaign exceeded in volume any other that they have ever used.

The displays were so striking that no difficulty was experienced in getting into the better class of shops, and the results were so gratifying that there will be no debate about a repeat.

That is the advantage of a big campaign. It not only puts that particular picture over, but it makes it easier to effect smaller hook-ups later for succeeding pictures. There is no difficulty in selling the man who has had a window and the few who keep out of the original campaign and are sorry then can be reasoned with on a repeat.

Comedies Pay Best

When he can get the right sort, Manager Battersby, of the Victoria Theatre, Philadelphia, finds that it pays him better to exploit his comedy than the drama subject. He did this with Buster Keaton in "Cops" and of course repeated with Chaplin in "Pay Day." He finds that people are more apt to respond to the comedy appeal, and he plays it strong when the right title offers itself.

First National Attraction

FIVE FINE DISPLAYS FROM PITTSBURGH ON "SMILIN' THROUGH" WITH NORMA TALMADGE

The lower right hand picture shows the very artistic work done by Carl Goettman, manager of displays for Horne's, the leading Pittsburgh shop. It is a beautiful thing, but no photograph can do it justice. The other displays were done by Jerome Casper, of the Rowland and Clark theatres. These are only a few of the windows obtained, for shadow boxes nine and one-half feet high were built for all leading phonograph stores

Selling the Picture to the Public

Put Over a Serial Like a Big Feature

One of the most careful campaigns made for a serial was planned by the Pathe Exchange for the vicinity of Detroit. C. F. Sharp wanted to get it headed out right, and he handled it the way most advertisers would work a super feature, figuring that a fifteen part serial would bring just as good returns on the investment, and that to get "Go Get 'Em Hutch" getting 'em from the start would be profitable.

GO-GET'EM HUTCH
The Thrill-a-Minute Mile-a-Minute
Pathéserial
Featuring Charles Hutchinson "The Thrill King"
Go-Get-'Em-Hutch Will Be Shown First Run in These Leading Detroit and State Theatres

A Pathe Release

THE DETROIT SMASH

He showed the picture to a well-known minister, the officials of the Y. M. C. A., the boy Scouts and the Superintendent of Schools. Each of these gave the serial a O. K., and their letters were reproduced in fac-simile together with a smashing big action cut, a selling talk on the serial and a list of the first run houses in the State to show "The Thrill King."

The result was an advertisement which sold the patrons wherever the Detroit papers reached, and which gave country exhibitors the leverage of the big-city endorsement.

Hyman's Novelties at the Mark Strand

For the week of May 14, Edward L. Hyman will use the first production overture he has presented in some time. This will be a "Mother" overture, composed of a collection of songs dedicated to mothers, and including "Songs My Mother Taught Me," and "Mother Machree," "Mother O' Mine," sung by a tenor off stage, and presented with a stage picture of a mother seated beside a fire place in a typical old-fashioned home. The Kipling verse will be the last of the series and the picture will be disclosed just as this number commences, as to hold the tableau too long without action would be too tiresome.

After the Topical Review, the familiar "Invisible Pianist" will be used, a mechanical piano rendering the first movement of Grieg's "Concerto in A Minor," accompanied by the orchestra. The house will be dark and the light concentrated upon the piano, which stands in a conservatory set.

A scenic comes next, to give way to a dance number entitled, "At the Fountain." A garden set is used with a marble fountain, the base dressed with electrically lighted flowers. Colored lights will also play on the spray of the fountain. Three dancers, in Greek dress, will do a number on a semi-lighted stage.

This is followed by a selection from "Rigoletto," the palace scene being chosen for the setting. All of the characters will be costumed. The opening number is the "Curse of Monterone," song by baritone, this is succeeded by the minuet, danced by the ballet, the famous Caro Nome and the notable Quartet, which ranks second only to the "Sextet From Lucia."

The feature and comedy follow, with Handel's "Concertante" as the organ postlude.

Coupons at Wholesale for a Special Matinee

There is nothing stingy about L. W. McCuan, of the Kozy Theatre, Dresden, Tenn. He tied up the editor of the local paper to a free matinee stunt, admission to be by coupon from the sheet, and they ran eight coupons in a single issue, each good for one admission to "Peck's Bad Bay." They were good only for children and at one specified performance, and Mr. McCuan probably argued that he might as well get them all in.

In return the editor gave him the ears on the front title for three days in succession and wanted more cuts than he could get.

One issue of the paper contains the coupons, the ears, several press notices and two advertisements, in addition to a four column cut.

One of the displays is the figure puzzle, recently run in this department and the other repeats a resolution adopted by the Missionary Conference of the Methodist Church in Tennessee, urging the members to fight for all the 57 varieties of censorship and meanwhile use their influence with individual managers for better pictures, praising the good and condemning the poor.

Mr. McCuan reprints the resolution and offers to give a pre-showing of any picture any representative body of men or women may select, they to be the judges as to the fitness of the production for showing in Dresden.

A Paramount Release

TWO O. T. TAYLOR DESIGNS FOR WHICH DIAGRAMS HAVE ALREADY BEEN GIVEN

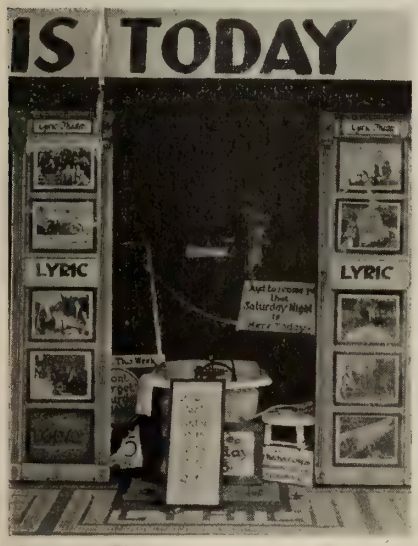
These displays show how Mr. Taylor himself rebuilds his lobby structures to get new aspects for old material. Both of these were used at the Weir Theatre. Both attractions played to capacity at regular prices. The "Cappy Ricks" plays up the author because he is so favorably known in Aberdeen. The design for "Saturday Night" is perforated to illuminate the Coney Island scene

Selling the Picture to the Public

How to Make Money by Spending a Little

If a man came and offered you 39 one-dollar bills for a ten spot, the chances are that you would make the buy—if the bank said the bills were good.

That's what C. A. Crute, of the Lyric Theatre, Huntsville, Ala., did on Saturday night. The still panels cut a portion of the lobby into a bathroom with everything except hot water. He did some other stunts at a total cost of a little less than $10. His receipts went $39 over the top, showing a profit of $29.



A Paramount Picture.

MR. CRUTE'S BATH

The other stunts were to hook up a display of kitchen cabinets—"so your wife won't feel tired Saturday night"—bath supplies in a drug store, two banners and a float.

That kitchen cabinet line is a gem. It means something.

Cyclorama Effect on a Lobby Lighthouse

For "Moran of the Lady Letty" De Sales Harrison, of the Howard Theatre, Atlanta, worked the usual stunt of making a display in the foyer a week in advance and taking it to the outer lobby for the showing.

In this display the stunt was a lighthouse with a flasher in the lantern in the center of a seascape.

When this was moved to the front lobby, a second lighthouse some fifteen feet high was placed on the sidewalk, and here the foot of the structure was banked with real stones to suggest the rocky base of the beacon. This was also a flashing light, and it pulled a lot of business.

Special paper was printed giving Valentino a larger mention than the stock paper allowed him, for down South he is as much an attraction as is Miss Dalton, and Mr. Harrison felt the cost of the special paper would be returned in the attention the name would draw.

Real Service

Jasper Emanuel is helping to put over the Dempsey-Carpentier fight pictures for the Philadelphia Metro exchange. He has rigged up a prize ring on the back of a goofy looking automobile and has added papier-mache figures of the two scrappers. This will be sent over the route the fight films take, to help managers put over the stunt.

Jasper has added some unbreakable pocket mirrors to his line of exploitation novelties. They are made of polished metal, similar to that used for trench mirrors during the war, with a protective blotting paper cover that slides around.

When Jasper gets three more novelties they are going to let him open a bargain basement in the Metro exchange, but they certainly are selling the Metro specials to the exhibitor and patrons alike. Jasper is the best little one-man exploitation department we ever heard of.

Preview Spectators Selected at Random

In giving a preview of "Hail, the Woman," the Liberty Theatre, Zanesville, Ohio, not only invited the usual leading lights of the club world, but elected a certain number of patrons at the previous attraction to be guests at the special performance, in order to get the most widespread word of mouth advertising. The result was so gratifying that the idea will be used on subsequent previews, it having been demonstrated that these spectators will distribute endorsements more widely than the more select group of clubwomen and educators.

The Liberty also gained a double truck on the title, a bank hailing the woman with perfect banking service and a baker with perfectly planned loaves.

Serial Helped

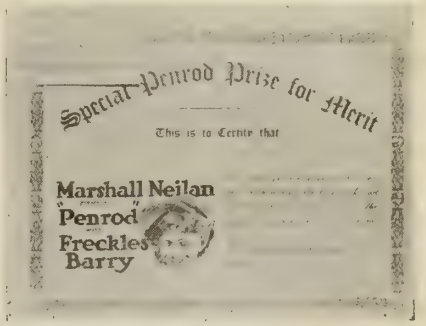
Most managers do not look to serials to increase business, but to hold it. Charles E. Sassen, at the Tremont Theatre, Galveston, made "Hurricane Hutch" show a ten per cent increase.

He got sixteen motorcycles of the brand used by Hutchinson for a curb display and then hired a local daredevil to do a couple of Houdinis in front of the house. It cost only $12.60 and brought in real coin.

Prizes for Deportment Was "Penrod" Publicity

One of the earliest stunts suggested by this department—more than ten years ago—was a class ticket prize for behavior to be offered by managers to the schools. It worked well for most managers, though one man reported that the local ice man had cut off his supply because the latter's son had never been given a prize. Later the idea was incorporated into Picture Theatre Advertising.

Now Allen's Theatre, Calgary, has worked it with all the trimmings, and Manager Price got the entire school system to plug for Penrod.



THE PENROD DIPLOMA

A special diploma was printed up, which was to be given the best kids in each classroom, and this was accompanied by a pass admitting the pupil and his parents. This permitted the children to retain the diplomas, and more than one of these has been framed, to form a permanent advertisement, for Mr. Price spent enough money to make them look like something. It is one of the oldest schemes in the business, and still is one of the best.

Mr. Price also worked the freckles stunt, giving passes good any time to the boys with twenty or more freckles, and a pass for a special performance to the few who could not show the required number.

A Paramount Picture.

HERE'S A PRACTICAL WORKING OUT OF A LINDLAR LOBBY

It is from S. Danz, of the Liberty Theatre, Astoria, Oregon, and shows an illuminated Coney Island, with a cutout from the 24-sheet lighted by a special concealed spot. It cost less than ten dollars to put up, but looks more than that

Selling the Picture to the Public

Light Installation Made Six-Sheet Work

Because the six sheet above the marquise did not show up at night, the Empress Theatre, Owensboro, Ky., put in a reflector, such as billboard men use to get a night illumination. Then it worked just as well in the evening as during the day. A cut on this page shows the installation.

This works very well, but the trouble is that the tin cone of the reflector throws a shadow on the poster during the sunlight hours, and this hurts the effect to a slight degree. A better scheme is to sink the reflector at the base of the board, covering with a glass to keep out the rain, and let the light be thrown upward. This keeps the light source out of the way through the day and gives precisely the same effect in the evening.

The stunt was first tried on "All for a Woman," a First National attraction, and the effect upon business was so good that it was made a permanency.

A First National Picture.

THIS REFLECTOR LAMP SOLVED A POSTER PROBLEM

The six-sheet board above the Empress Theatre, Owensboro, Ky., did not function in the evening because the light was all held under the awning. Putting in a reflector solved the problem at a small cost, but there's a better way

Tied Up the Prophets and Augmented Profits

D. M. Bain, general publicity man for the Howard-Wells Company, Wilmington, N. C., hooked the Veiled Prophets to "Molly O," with a decided benefit to both.

Sepa Grotto, the local organization, was hustling funds for band instruments, and Manager George W. Bailey, who wears a black fez on accasion, offered them a percentage on direct sales for the Mack Sennett production, knowing that they could reach many persons out of the theatre's usual line. In addition to a brisk advance campaign, a dispensation was obtained for the Grotto to parade on the opening day as a final ballyhoo to their ticket selling campaign, and every mason in town was interested in Molly whether he belonged to the side degree or not, for the Grotto is open only to Master Masons.

Bain also used the merchandise hook-ups, including the candy, which was put over by a special salesman sent by the manufacturers, and he used the musical hook-ups to the limit, all of which motived a streamer reading

Everybody's		Sing it
Talking	MOLLY O	Play it
About		Eat it
		See it

These were adorned with two costume pictures of Mabel Normand, and they were generously posted and also got into every window handling the Molly O products. Of course, he had a double truck, but this is a Bain regular. He does not brag about a double truck any more. It's too common.

"Fool's Paradise" Pleased at Advanced Admissions

Making people like a picture is one thing, and making them like it at advanced prices is another. A. R. Lynch, of the Lyric Theatre, Jackson, Tenn., made them like "Fool's Paradise" by handling it elaborately.

He used the ticket office selling excursions to a "Fool's Paradise" as suggested by Lem Stewart, and for a week in advance an attendant handed out heralds to all inquirers. During the showing the ticket office was moved out to the sidewalk for a ballyhoo. A liberal display of stills carried on the idea.

Slides and trailers were used on the screen a week in advance and five windows were tied up to paintings of the big scenes

For a final kick the rotogravure section, supplied by the Paramount publicity department for newspaper work, was folded into the Jackson copies of a Memphis paper. It looked like a part of the regular edition, and was not offensive as would have been an ordinary throwaway. People were glad to get it instead of being resentful.

The result was big business and satisfied patrons.

A Paramount Picture.

HERE TWO THINGS HAPPENED ON SATURDAY NIGHT

G. M. Phillips, of the Rialto Theatre, Columbus, Ga., used the train wreck for the top of his lobby display and the Ferris Wheel on the floor, doubling the punch. The wheel was motor-driven and carried electric lights on the rim

Doubled Lobby Appeal for a Saturday Night

G. M. Phillips, of the Rialto Theatre, Columbus, Ga., liked both the train stunt and the Coney Island idea on Saturday Night, so he doubled up and used the train overhead and set a ferris wheel on the floor.

The trestle was a solid structure, carrying the painted train, with cutout figures of the victims and a toy automobile for the car. The title was cutout and hung from the underside of the trestle.

The wheel was merely a buggy wheel, geared to a motor and provided with a brush contact to permit the rim to be illuminated with electric bulbs at night.

The combination brought the money in.

Selling the Picture to the Public

A First National Picture.

CONVERTING A LOBBY SUGGESTION INTO A STREET STUNT

The Hippodrome Theatre, Taft, Cal., used the old laundry idea for "Molly O," but it put the wash clear across the street instead of across the front, and it gained ten times the attention. The Hippodrome is the house in the distance

Crap Shooting Ghosts Worked on the Streets

Mindful of Lem Stewart's suggestion that emphasis be given the fact that "Three Live Ghosts" was a comedy, H. B. Clarke, of the Majestic Theatre, Memphis, Tenn., found a way to use the ghosts and still emphasize the comedy.

Rolled the Bones

He sent out three men in ghostly shrouds, each carrying a large dice with letters on each surface. At street corners the ghosts would roll the bones until the dice spelled "Three Live Ghosts," when with an exultant "That's It" they would go on to the next pitch. It was a simple stunt, but a float with a calliope would have gained no greater notice, and it cost a lot less for the dice and the robes.

In the lobby additional emphasis was given the comedy slant by plastering with "Chuckles," "Roars" and similar snipes, and a black cat with an amicable smile sat on top of the lobby.

For April First

Oscar White, of the Rex Theatre, Sumter, S. C., had a rather weak attraction for April first, and he decided to slide on it. Instead of booming the show, he placed in the lobby a pair of coons in a cage labeled "Genuine American Raccoons." On the other side he placed a barrel with a glass-protected opening and a sign reading: "What's this? Name it and you can have it." There was a light inside the barrel and a sign on the bottom reading: "April Fool!" Nearly everyone who passed was stung, and the good humor engendered seemed to extend to the unheralded attraction, for business was very good and the people appeared to like the show.

The use of the caged animals was to suggest that there was also something to be seen in the barrel. It disarmed suspicion.

Old Wash Line Display Finds a New Employment

The laundry line idea started with "Through the Back Door" and has been adapted to a number of titles since then, being very generally used on "A Homespun Vamp," but the Hippodrome Theatre, Taft, Calif., expanded the idea.

Instead of using the wash across the lobby, it flung the lingerie to the winds of Main street, with a banner reading, "Direct line to romance. Molly O. Hippodrome Wed. and Thurs." This was strung in front of the Sunshine Theatre as the Hip needed it's own space to advertise a Constance Talmadge picture.

The effect of the wash, which could be seen for several blocks in either direction, can well be imagined, and it beat all the window tie-ups the town could afford, for no one could overlook this if they got anywhere near the business centre.

Theatre Turned Church to Advertise "The Rosary"

Arch Bamberger, of the Empress Theatre, Owensboro, Ky., a First National stronghold, turned the front of the house into a church when he played "The Rosary," making the title above the entrance the only advertising on the house front.

Above the marquise, a real bell was hung which was rung during the showing of the short subjects to advertise the fact that the feature was shortly to start.

This front is very elaborate, yet the material cost only twelve dollars, being chiefly wallboard and transparent paper; the latter being painted up for stained glass effect. Lights back of the windows gave a strong night display.

With very little change the structure can be used repeatedly as other uses suggest themselves.

Following the other man's lead is often the policy that spells ruin. It is better to be different and appeal to those who do not like the other manager's ways; and it inevitably follows that not all persons can be wholly in accord with any single policy. Give your house individuality. Don't copy!

Dented the Records

Going after a picture from every angle pays every time. "Her Husband's Trademark" was recently played in Tampa and C. D. Cooley and "Jack" Frost started into exploit.

Gloria Swanson's gowns were played up in slides for two weeks in advance, and a trademark hook-up was worked in the papers, to match the title. Frost used his easel cutouts for the first time, and the net result was $175 better than Wallace Reid in "The World's Champion," though Reid is a strong local favorite.

A First National Picture.

BUILD YOUR OWN CHURCH; THEY ARE GETTING CHEAP

Arch Bamberger, of the Empress Theatre, Owensboro, Ky., built this for First National's "The Rosary" at a cost of about $12, and he can paint it over and use it for other titles later on. A real church bell on the marquise supplemented the painted bell

Selling the Picture to the Public

Hooked a Big Bank to "Back Pay" Stunt

Evert R. Cummings hooked the Peoples National Bank and the People's Trust and Savings Bank, Rock Island, Ill., to the Fort Armstrong campaign on "Back Pay." He was willing to give the banks half the advertising for the sake of the free publicity he got.

The trust company got the front of one of its regulation pay envelopes and the other bank got the back. In the space left for the name of the employee and his time record was a red overprint "Back Pay" and the text on the envelope worked right in with this. The other bank advertised the value of a checking account.

Brand New Penny

Inside was a card for the Paramount picture, with a new penny pasted in one corner. Part of the text announced that the penny, with 39 cents more, would admit to see the Hurst play at the Fort Armstrong. It cost nothing and the bank hook-up carried a certain moral weight.

You can work it on your bank, for banks are working like ordinary advertisers these days. It no longer considers it undignified to go out after business.

Real Store in Lobby Is Old But Effective

Oscar White, of the Rex Theatre, Sumter, S. C., goes in for miniatures in his lobby displays, but he had a full grown store in the lobby for "Peck's Bad Boy," and a cutout of Jackie stealing red apples from a real barrel, while a cutout policeman with a real club made a pinch. Upending the barrel reduced the number of apples required.

Club a Real One

The club was borrowed from the Chief of Police, but the rest of the display came from the stores, with everything from ham and cabbage to cigars and cigarettes. It made a lot of talk and interested the grown-ups just as much as it did the kiddies. There was a gallery all day long.

The counter was two by ten feet and was attended by a real clerk who knew all about Jackie and his play and was willing to tell the world.

As most of the material was borrowed, the chief cost was for the cutouts.

Sold "Four Horsemen" to Race Followers

Sidney B. Lust, of the Super Film Attractions, got out a very neat idea for the Leader Theatre when it played "The Four Horsemen of the Apocalypse."

The nags were running more or less rapidly around the track at Bowie, and Mr. Lust fixed up a fake "information" sheet that looked very much like the alleged racing dope purveyed at the track. It was even stapled together so that no one could read it without paying the price, but the slips were handed out free.

Jazzy Language

Inside the text was in imitation of the jazz writing the tipsters affect, a section reading: "We saw this one canter home recently in a field of eight and he was so fast he had to run sideways to keep from flying, actually was so fast that an aviator got out of his machine to see if he was anchored." There were about three hundred words of this sort of talk and the title was not mentioned until the end, which held the reader interested.

This is good only where there is a race meeting, but it would appear that stapling any interesting looking throwaway will cause people to open and read it where they would not take the trouble to read an unfastened sheet. Why not try it? It's good for once.

It was a winner for "Luck" because it fitted in.

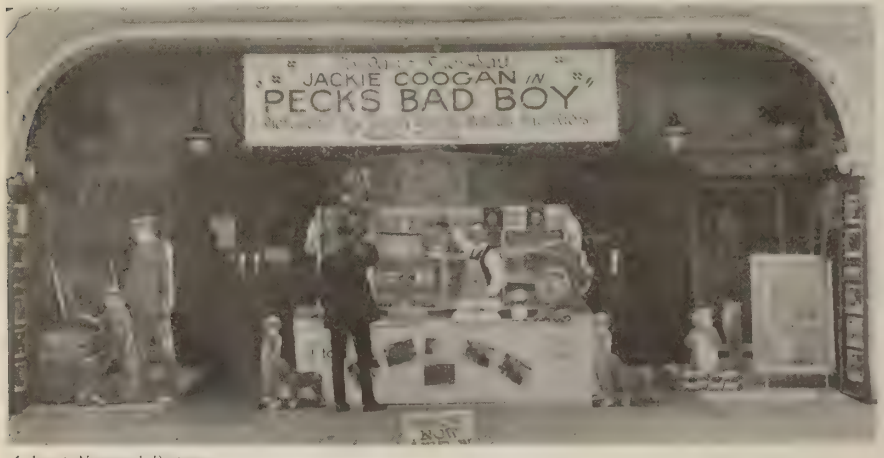
Teased the Sports

Charles McFarland, of the Capitol Theatre, Houston, played it low-down on the sporting bloods when he put two game chickens in the lobby for Bebe Daniels in 'A Game Chicken."

The chickens were on opposite sides of the lobby and the doorkeeper had special instructions to see that they stayed that way, but the sports cast longing looks at the two birds. One ballyhoo angle was the fact that the cocks were constantly challenging each other and kept the lobby in an attractively noisy state.

This and some window cartoons of local types of human chickens cost McFarland $3.75 and brought him a twenty per cent increase in business. It was a lot more profitable than buying marks.

Hal Whitfield, of the Liberty, Beaumont, beat this. He had five chickens and three roosters, paid nothing for them and got about the same improvement in business.



A First National Picture.

THIS GROCERY STORE HELPED SELL "PECK'S BAD BOY"

It was rigged up by Oscar White, of the Rex Theatre, Sumter, S. C., who borrowed real wares from the merchants to get attention in the lobby. Over on the left the apples Jackie is stealing are as real as the policeman's club

Chaplin Paymaster for Poli "Pay Day"

Charlie Chaplin himself was paymaster for Poli's Capitol Theatre, Hartford, during the run of "Pay Day."

James F. Clancey installed a cashier's desk in the lobby, hired a Chaplin impersonator, and stood him back of the grating. It was pay day for everyone, but the wages were stage money with an advertisement for the comedy.

Ten thousand bills were distributed and practically none of them were thrown down after being read. People carried them away to try and fool others with, but this couldn't be done, for most of the folks had similar bills and they also were looking for victims. These attempts to sting added materially to the advertising value of the stunt.

Expanded

Everything about Lem L. Stewart has been expanded—except his head. He still wears the same sized hat.

Because of the remarkable success attending his efforts to obtain real exploitation in the Atlantic section of Southern Enterprises, he has had the Texas territory added to his charge, and with competent assistants in Atlanta and Dallas, he will alternate between the two points.

William C. Johnson has been moved from Atlanta to Dallas, to be second in command. C. M. Watson, of Columbus, Ga., will be in Atlanta.

Mr. Stewart will retain his Atlanta office as headquarters but will make frequent visits to the South. All ideas will be interchanged.

Before Stewart took hold, the Southeast was the deadest territory in the United States as far as real exploitation and advertising was concerned. Now the managers are up on their toes and are making real records.

Just as a sample case it might be noted that wherever the Stewart campaign on Peter Ibbetson has been followed, the picture has been a big money maker. Where the general plan book has been followed, the results have not been as good, because Mr. Stewart adapted his exploitation to appeal to his particular clientele—most of whom believe that Wallace Reid is an automobile agent in disguise. Playing up the literary angle and the times of starting got the crowds, and big ones.

Telling "Saturday Night"

Because of the many stunt ways to work the title, "Saturday Night" has been given a variety of advertising. The Orpheus Theatre, Halifax, used the title across the front and then ran four legs down from the cross piece each one lettered with one of the days of the week from Monday to Thursday; the four days the picture was run.

This is a clever adaptation of the newspaper idea to a lobby front, and is simple enough to be copied even by the smaller houses.

Try This Good One

"The Rosary" and unemployment have nothing in common, but they were linked in the exploitation of that First National at the Empire Theatre, Syracuse.

Morris Fitzer advertised the stunt for a week in advance and during the run of the picture, a clerk in the lobby received the applications of the unemployed and the demands of employers. Good jobs were found for several men; though the applications for work were far in excess of the openings, and the general idea took hold so strongly that the newspapers gave the play a lot of publicity in handling the news story of the bureau.

Selling the Picture to the Public

A Paramount Picture.

MOST WORLD'S CHAMPIONS SEEM TO PREFER AUTOMOBILES

A portable prize ring with a pair of lively scrappers was C. A. Crute's contribution to "The World's Champion" when it played the Lyric Theatre, Huntsville, Ala. Now and then the dray would be stopped and the two boys would mix it up

Put New Trimmings on Impersonation Contest

Eller Metzger, of the Strand Theatre, Creston, Ia., has been at it again. This time he put false whiskers on the impersonation contest and made it look different.

The play was "My Boy," and the contest was for the best imitator of Jackie Coogan. Instead of making it a free-for-all, the stunt was split. Each school had its own contest and selected a winner to compete against the other entries for the Strand prize. The tryouts were held in each school yard on Saturday and the judging done at the theatre n Sunday.

On Sunday, the boys were brought onto the stage of the Strand for the verdict of the audience when Freddie, the little coon, who has been used in a number of Metzger's stunts horned in. It hit the crowd and the award went to him.

This we think was an error in judgment, for the lines of the contest were clearly defined and an added starter should not have been permitted to walk off with the prize. His introduction as a comedy stunt was a good idea, but he should have been eliminated from the judging. Apart from this, the new idea puts fresh life into the contest scheme.

Putting a Theatre Right on Its Feet

H. R. Kistler, who has been managing Southern Enterprises houses in Atlanta and Greensboro, was assigned to put the Savoy Theatre, Durham, N. C., on the map when that house opened as a first-run Paramount show.

After a survey of the situation he decided upon hook-ups with a newspaper and a dry goods store.

To the newspaper he gave passes to be turned over to those who saw their names mentioned in the classified ads. This carried an eight inch single column announcement in each issue. He also offered a 30-day pass as the first prize in a jingle contest. In return the paper gave a number of reading notices.

With the store arrangement he supplied it with bags in all sizes with the joint advertisement of the house and store, and as many as 7,000 bags have been used on a busy Saturday, while the weekly average is 15,000, which cost under $40.

Another deal provides 150 tickets weekly for a store prize offer, which gets a very prominent display in the store advertising, putting over the name of the house and playing up the attraction.

When the store and newspaper patrons have acquired the Strand habit, the stunts may be withdrawn, but at that Mr. Kistler does not see how he could get as much for his tickets or the money the tickets represent.

Toured His Fighters for World Champion

C. A. Crute played up the prize fight angle on "The World's Champion" and sent a float around town with two young men in ring costume, attended by their seconds and bannered for Wallace Reid.

They went through the motions as the float proceeded around town, but now and then the horses would be stopped and a real scrap for the benefit of the onlookers. It sold this angle strongly, and Mr. Crute doubtless knows which angle will sell his town best, but in most places we believe that the actual scrapping will convey the idea of too much fight in the picture, and keep a number of persons away who would like the picture, if they saw it, chiefly because there is so little scrapping.

Cheap Dollars

C. B. Grimes, of the Belvedere Theatre, Tuscaloosa, Ala., put over Harold Lloyd in "A Sailor Made Man" at a cost of only $12.75, and did about 25 per cent. above his usual business.

He used a screen style frame for his stills and on top of this he placed a model battleship borrowed from the small boy owner at a cost of three passes. A blue paper ocean served as a sea for the steel toy. A sparker was set up on the masts and this was worked from the box office to give a wireless effect. The whole was backed by a cutout of Lloyd.

An usher was sent around town in the nautical ford already illustrated here, and he also ballyhooed the lobby at showing times, dressed in whites and with goggles. The car cost six passes. Rigging that and the wireless represented the chief expense.

Filled His Lobby with Cutout Poster Material

Columbus, Ga., is too far from tidewater to permit C. M. Watson to get hold of nautical material when he needs it in his lobby without paying too high a price.

The Rialto, a sister house to the Grand, had previously used a huge pair of goggles, and Mr. Watson borrowed these, and set a one-sheet into each. A cutout from the three-sheet and cutouts from the twenty-four, gave him the rest of his material, and he pulled in a good business as a very small exploitation cost, supplementing the lobby with a perambulator who looked very much like Lloyd, when he had his goggles on.

A Pathe Picture.

THIS LOBBY DISPLAY IS MADE FROM CUTOUTS ALONE

With the exception of the goggles, which were borrowed from a sister house. C. M. Watson, of the Grand Theatre, Columbus, Ga., could not get naval material in an inland town, so he turned to the poster material for his exploitation

Selling the Picture to the Public

A Paramount Picture.

HOW AN AUSTRALIAN LIVE-WIRE WON 23,000 PEOPLE

J. L. Coombe, of the Grand Theatre, Perth, used a familiar lobby with a live convict and warder for Tom Meighan in "The City of Silent Men," and played to a clean-up. The warden must have been out for lunch when this photograph was made

Australian Exhibitor Wins Large Business

J. L. Coombe, of the Grand Theatre, Perth, Australia, writes that he pulled in 23,000 people to see Tom Meighan in "The City of Silent Men" with the lobby pictured on this page. Street stunts are permitted in Perth and the convict was also perambulated.

The convict pictured behind the bars was a live man and not a dummy, and there was also an armed warden to pace before the cell. The display is very carefully made and the painting is more convincing than the usual rough work put in on lobby displays. This looks like real stone.

Another House Coming

Mr. Coombe is not taking a back seat to any part of the world when it comes to lobby work, but it is worth while when you can play to 23,000 at one and two shillings admission.

Mr. Coombe writes that another house is building in Perth to seat 2,500 and to cost about £65,000. He adds that "The Affairs of Anatol" ran for four weeks in Sydney and that "The Sheik," which followed, broke all records on the opening day.

Used Prize Fight to Advertise "Forever"

Working on the proposition that the patrons of the Lyceum Theatre, Winnipeg, preferred punch to pathos, the management tied up to a local boxing event staged by the Elks.

The Lyceum provided the souvenir programs, and after a string of five bouts announced "Wallace Reid vs. Ivan Linow," adding that this was an extra bout, to be staged in "Forever" at the Lyceum the following Monday. The reverse of the card carried a well-printed still of the prize fight scene in the play, which is largely incidental to the action.

Another idea was the lucky key stunt, with a trunk in the lobby. Five thousand keys were carded and distributed, or you could use your own. The first person to unlock the trunk got the prize—a cash award. The keys used by the house were obtained from a locksmith and cost $5 for the lot.

The house also tied in on a beauty contest in a local paper, arranging to have the winner appear and be introduced to the audience at each night performance, and no less a personage than the Mayor did the announcing.

Finds Best Advertising Comes from Hooking Up

In Worcester, Mass., the merchants know that a hook-in to a picture will help them move their own goods, and they lend a willing ear when someone comes around from the New Park Theatre.

On "Penrod," for example, the clothier stocked a line of Penrod suits and then sold the show at the theatre to get attention to his own line. The garments took on some of the attraction of the theatre and moved rapidly.

The sporting goods store was also hooked-up, and this gave a strong angle, for the Holy Cross College turns out real athletic stars and interest in athletics is more than usually strong. A big display of stills and posters sold tickets and at the same time sold the window display of uniforms and baseball accessories. Another good window was gained on the books, and here the stills were even more liberally used.

A First National Picture.

PENROD SUITS SUIT THE STOREKEEPERS AND THE THEATRES ALIKE

Both find them good advertising, and build business with the displays; and the stores do a better business when they hook to the showing at the theatre than when they attempt to play a lone hand and put it over without assistance. The right-hand cut shows a tie-up with the local sporting goods store for the New Park Theatre, Worcester, Mass., home of Holy Cross College

Selling the Picture to the Public

Ran a Poultry Show in Theatre Lobby

Most Southern Enterprises managers have used the gamecock idea for a lobby ballyhoo for Bebe Daniels in "A Game Chicken," but W. E. Drumbar, of Knoxville, beat that.

He borrowed the cages from an exhibition company, announced that only the bluest blooded of the stock would be shown, and he was besieged by fanciers who wanted the pick of their pens to be represented.

The result was that he had the finest collection of game cocks ever brought together in Knoxville, and everyone came to see.

Not the least useful angle in this ballyhoo is the crowing of the cocks in challenge to each other, and with a punch of champions in the convention the conversation was continuous and Drumbar had to provide his cashiers with headache powders. A large rooster cutout on top of the box office was the only silent member of the collection, and he did a lot of sight talking.

A Paramount Picture

HERE IS A REAL POULTRY SHOW AND NOT A POOR ONE

W. E. Drumbar, of the Knoxville, did not rest content with a couple of roosters on "A Game Chicken." He borrowed pens from the fair grounds and held a reunion of champion game cocks that had all the fanciers fighting for a representation

Fake Toonerville Trolley Was Too Good to Double

Although Harry W. Kress, of May's Opera House, picked out the oldest and smallest trolley car to be found in Piqua, Ohio, he could find nothing that really looked like the Toonerville trolley.

He did the best he could with what he could get and painted it all up with watercolor to get in the comedy lines and then he sent it around town with a trailer on which was seated the fattest woman he could find, to represent Aunt Eppie Hogg. He had the reverse of his trouble with Aunt Eppie. He could not find a car small enough and no woman large enough, but the outfit attracted no little attention to the comedy series and made it draw as strongly as the longer feature. After the stunt was over, they simply turned the hose on the car and washed all the special paint off.

Martin Bauer, the publicity man, acted as the Skipper and showed a capital make-up, though in the photograph the whiskers have worked over to the left side of his map instead of staying centered.

Still Something New with Hook-up Pages

Here is something for D. M. Bain, who specializes in two-time hook-ups. It was invented by J. P. Harrison, of the Hippodrome, Waco, Tex.

He arranged with a newspaper to get a full-page advertisement in return for bringing in two pages of merchant advertising.

On Thursday he printed a full-page for Gloria Swanson in "Her Husband's Trademark" and gave a page of merchant ads. Each of twenty spaces gave the substance of a telegram which was to be written in proper form. For example, a florist gave: "Deliver dozen roses 14 rue de Gals, Paris, France."

This was expended by the successful contestants into "Understand you send flowers all over the world. Send dozen roses." An address and signature were added. These were printed with a Western Union heading in the Saturday edition, and the prize winners were then announced. Some of the fifteen and twenty-word "messages" were run up to a hundred words, and the contestants certainly earned their money. So many contestants were interested that the theatres raised the number of prizes.

The best form of contest will be to give as many prizes as there are telegrams to be written, and to limit the number of words in the amplified message.

The value to the advertiser consists in the fact that his advertisement must be studied in order to get all of the points into the rewritten telegram.

Later Mr. Harrison used the page with the winners as a herald, getting them at a cost of $2.50 per thousand.

A First National Picture

THIS IS NOT AS GOOD AS THE REAL TROLLEY, BUT IT HELPED

Harry Kress, of May's Opera House, Piqua, Ohio, picked out the oldest trolley car he could find, but even the oldest was a Pullman alongside the Toonerville special which meets all trains. Still, it helped greatly to advertise the comedies

Beats Yeast Treatment

Baking theatre tickets into loaves of bread was the way a bakery put over a new brand name. It got a thousand tickets from the Strand Theatre, Ottumwa, Ia., for "Forever," and baked these right into the loaves. The loaves went like the traditional hot cakes instead of bread, and the theatre got a cut rate on its tickets and all the advertising an earnest and energetic baking company could put into a big campaign. Not everyone got tickets and those who did not came anyway.

Selling the Picture to the Public

A Benday Background Throws Up a Panel

This panel advertisement for Crandall's Metropolitan Theatre, Washington, gets much of its strength from the Benday background with the inset portraits, but the background is a bit heavy for the panel. Nelson Bell is in his usual form in getting plucky showings for his big lines by putting six-point italic in between and he gets as good a display in a space 85 lines long as though he made the entire space a single announcement and used more display faces. He gets just as much display,

A BENDAY BACKING

and he has all of the display value of the backing in addition. It is just as though he got that additional space free. Of course, he has to pay for it, but he would have had to pay for it just the same had he run the usual advertisement, so it is all clear profit. We do not think much of the cuts, for they are fine screen and too nearly the color of the background. Here it falls short, but it is a minor lapse as compared to his major accomplishment. We are glad to see the Crandall house ads back, for he has been having a hard row to hoe through no fault of his own.

—*P. T. A.*—

Character Drawings Sell Vitagraph Play

Drawings that are in keeping with the character of a production will go far toward selling that production and we think the sketch of Maclyn Arbuckle will do much of the selling on "The Prodigal Judge." He looks like a character from Dickens and will sell the story to those who are interested in this type of story, and they will find that there is much of Dickens' atmosphere in this quaint story of the South. The text added by the Parkway Theatre, Baltimore, will help the idea along. If it is not press book stuff it is an accomplishment for the Parkway and worthy of picking up. It runs: "A stirring play of the old Southland that excells all others because the characters are real, the situations are actual and the players forget to act." That seems to be a pretty good description of the play and it will sell to those who want to see that type of story. The cuts will help to sell as strongly as will the text and we think that the story will help the house in its effort to get the better class of patrons, for "The Prodigal Judge" is a

PARKWAY
SPECIAL SYMPHONY DIRECTED BY PROF V. NESSUL
THIS WEEK ONLY
The Rembrandt of the Screen
"THE PRODIGAL JUDGE"
WITH
MACLYN ARBUCKLE
—AND—
JEAN PAIGE
Adapted from the World-Famous Novel by
VAUGHAN KESTER
A stirring play of the old Southland that excels all others because the characters are real, the situations are actual and the players forget to act.
What the Papers Say:
Comedy Surprise
News Topics

WHERE CUTS HELP SELL

rarely enjoyable play; something that is different from the usual run and a story that will help to persuade the semi-hostile that there can be real good in the pictures. The Parkway has handled it in a manner to appeal to those most likely to be pleased. It is intelligent advertising.

—*P. T. A.*—

Made an Affidavit a Personal Guarantee

Frank L. Browne, of the Liberty Theatre, Long Beach, Cal., has gone the "personal guarantee" one better. When he booked "Tol'able David" he went before a notary and made an affidavit which he made the chief selling point in a four twelves. He figured out that while most persons would take his word for it—for he has a good reputation with his patrons—the affidavit would give the statement a solemnity that no mere statement would carry. Ordinarily that cut should have gone to the

THE AFFIDAVIT AD

left, but since David is looking to the left, his glance would have carried the attention out of the advertisement. It would have been better to have reversed the drawing to show him looking to the right, but since this was not done this cut placement is more correct. One point to consider in looking at this is the attraction value of the fist broken into the border of the affidavit.

—*P. T. A.*—

Made a Fashion Show Cover Three Weeks

Most managers seem to feel that they are getting theirs when they can put a fashion show over for a week, but the Crandall Theatre, Cumberland, Md., found that it could run three weeks and not lose interest. This seems to be a record for length of run, and should encourage others to make the trial. The first week the showing was of the usual street wear, with local and imported models displaying clothes for both men and women. The second week sport clothes held the stage, and for the third and last week the June brides were given opportunity to get the lowdown on what was likely to happen through watching the Easter bride costumes. As all of the local merchants were tied up to the show, the combined weight of all their advertising went to put the show over and also served to influence the editorial write-ups. The first week drew almost a column, the second ran a little more than two columns and even the third week was good for a half column, though this was the shortest exhibition of the trio and had to be stretched out with a skit. It should be noted that the show ran only two nights a week—Monday and Tuesday, for the town is too small to supply a 2,500 audience every night for six consecutive performances, but where the public is larger the number of nights can be lengthened. The big idea is that the same persons will respond three weeks in a row to the same appeal.

—*P. T. A.*—

Conventional Layout Presents Good Copy

The copy is better than the layout in this display from the California Theatre, Los Angeles. "The drama of a woman who wed not wisely but too well" is a bit stale, but there is a real kick to "An entrancing romance that asks and answers the question, which shall be broken, a man's life or a woman's heart?" Apart from the small stuff this is the only kick

A CONVENTIONAL LAYOUT

line, but it will sell. Most of the Los Angeles layouts follow the same lines. As Claud Saunders remarked the other day, in reference to another town: "Each house seems to be afraid to do something the others are not doing." We do not call to mind a single instance of a clever freak layout in a Los Angeles paper in more than a year. They never

Selling the Picture to the Public

border with white space, or centre on selling a single feature or do any of the other things that the live wire advertiser does. They go on, week after week, with about the same style of stuff. Now and then one of the houses will be able to get out a better layout than usual, but it is all along conventional lines. Some cuts are better done than others, but no one dares get too far away from the other houses. The California, for example, probably would not dare to take this five-eighths to set in the centre in twelve point light italic:

> Whether you are married or single, you will be interested in the marital problems of beautiful Katherine MacDonald in "Her Social Value," starting at the California Theatre today.

That would be too revolutionary—a waste of space that might be filled in with a lot of four to six line letters, and yet just that, set down in a page of conventional stuff would make the First National the talk of the town at least over Sunday. The little man, with eight dollars and a half as the limit of his advertising appropriation, must make brains take the place of space, but the "rich" house, buying at line rates, feel that it must get a line of type for every line of space and the advertising looks as though the paper had faced the ink rollers instead of the stereo plates. This is a better than usual, because the cut is not too badly smeared over the space, but it would be poor stuff in some of the tank towns where a live manager has to make a showing on a two twos and will lose seven dollars on the week if he takes more space. The freak make-up will "get" Los Angeles or any other large city just as strongly as it will win Twin Forks or Red Gulch, but very few have the courage of Ralph Ruffner or J. W. Sayre to get out and use type in the smaller sizes to great advantage than in the 120 point faces.

—*P. T. A.*—

Sells Two Attractions in a Limited Display

Harry E. Gardner, of the Rialto Theatre, Pueblo, was one of the live wires to perceive the selling value of the plan book cut for Bebe Daniels and he makes it sell not only "A Game Chicken," but Ethel Clayton in "Her Own Money." He sells them on little more than a single four each, though the entire display is in five sixes. The two spaces show how Mr. Gardner varies his appeal. "Her Own Money" is sold not so much on the story as the appeal that story has to women, so the story is briefed and then he appeals to the women to come and bring their husbands, knowing that the domestic financial problem is the basis of most marital discords and that he cannot keep the women home after such an appeal. On the other hand, he knows that the story will sell as a story for "A Game Chicken," so he gives more detail on this and winds up with a mention of the underwater work. It is a clean and inviting space and puts over two attractions in only thirty column inches where some advertisers cannot sell one in twice that space. We have yet to receive from Mr. Gardner a space overloaded with heavy type. We do not believe that we ever shall get one from him. He knows better, and knows that the best display is gained through keeping all but the display lines down. He is less interested in ink than in results.

—*P. T. A.*—

Mostly Campaign Book Helps Streator Space

The Majestic Theatre, Streator, Ill., made the stock cut of Jackie Coogan the basis of its space and gained not only a good display but the book lines help to build up on the idea. The apportionment of the display lines is excellent. The star is superior to the title, so he is given the better display, and the title is put below and made the only other display, with the result that both get over. An italic for the type just below would have been a little better than the bold, but this is not black enough to

A NICE PROPORTION

kill down the display value of the title. Most of the selling is done on the cut, and so a cut large enough to be seen is used, and with Jackie looking right into the space, you naturally connect the talk with the picture. Had the cut been placed at the left, the result would have been very different. The lifted paragraph will get a laugh, and the laugh will sell the idea of a comedy, and most persons will imagine that Jackie will be worth while in a comedy, more particularly since the comedy is based upon "Peck's Bad Boy." All that remains is to take their money and wish them a pleasant evening. Just in passing, that crayon is better than all the half tones you can find in a dozen press books. You cannot very well spoil it even with poor printing. It may not come out as well as it should, but you can't keep it from coming up even on a hand press.

—*P. T. A.*—

Hooked Soap Sales to a Saturday Night Run

George Hammond, of the Strand Theatre, Holyoke, Mass., said it with soap. It worked so well that McConville, the Boston Paramounteer, has tied other New England towns to the same idea—and the same soap. The stores were tied to the offer of sixteen cakes of soap and a theatre ticket for 95 cents, which is less for the soap alone than they are getting in New York. The tickets were bought to sell the soap and not the soap to sell the tickets, so the house got full price and the soap manufacturers stood the reduction. The advertisement for the City Market gives the idea. It is a two sixes. In other towns even larger spaces were taken by the stores and in one of the New England towns a "demonstration of the use of Life Buoy for the 'Saturday Night' bath" was announced. If it was all it sounds like, it might have been interesting. In Holyoke it was Mr. Hammond who took the major space, for he made a press book cut the center of a page display, explaining that he had booked so closely to the playing date that he was taking that means to announce the picture. In a panel he announces that it is his idea of a clean, snappy entertainment. Probably he was still thinking of the soap. "Saturday Night" is not a great story, but it is a most colorful production, like most Cecil De Mille pictures, and it does not need soap to put it over, but the angle is an interesting one, and it makes for larger houses, and since these patrons will all be well pleased, it will also make for future business. Anything is good advertising that will sell the idea to the public, and if soap will float the picture to larger receipts, there is no reason why soap should not be used for the clean-up; which is not intended as a pun. It is a simple exploitation idea and perhaps De Mille will make a companion picture in "Monday" to put over the laundry soap idea. It would not be a bad scheme, at that, and it could ride on the

SPECIAL FOR THURSDAY
LIFEBUOY
HEALTH SOAP
For Your Saturday Night's Bath With
Free Tickets to Strand Theatre
The tickets will be accepted Thursday, March 2d, at either matinee or evening performance of Cecil B. De Mille's
"SATURDAY NIGHT"
Featuring the Glorious EDITH ROBERTS.
LIFEBUOY HEALTH SOAP
SPECIAL SALE LIFEBUOY for 95c and One
16 Cakes HEALTH SOAP Ticket FREE
We have only a limited number of tickets—Buy Early!
Fresh Laid Eggs .....36c doz
HOLYOKE CITY MARKET
349, 351, 353 HIGH ST. Telephone 296-297

THE SOAP OFFER

HOW HARRY E. GARDNER USES PLAN BOOK CUTS

Selling the Picture to the Public

popularity of the Saturday title. It is always possible to get up some sort of a soap sale and

STRAND
ENTIRE WEEK
STARTING
MON., FEB. 27
YOU SIMPLY MUST SEE THIS
Cecil B. De Mille's
"Saturday Night"
EXTRA ADDED ATTRACTION
LARRY SEMON in "THE SHOW"
"This bill is my idea of real clean, snappy entertainment in motion pictures. Your money back if you don't like it."
GEORGE HAMMOND

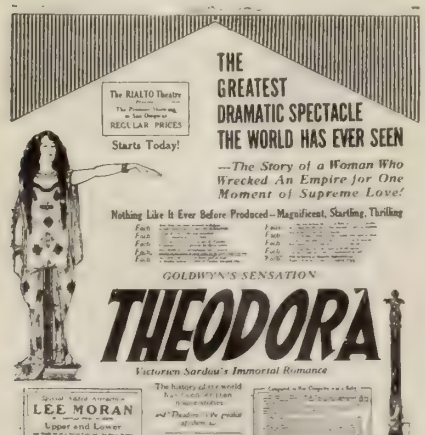
A FULL PAGE FOR A PARAMOUNT

help the grocer put it over in return for his aid on your picture.

—P. T. A.—

The Pictures Make Theatre a Fibber

The type display on this full page from the Rialto Theatre, San Diego, Cal., is very good, but the pictures fail to back up the type, which tells that Theodora was the most beautiful of all heroines. She evidently took badly when she posed for the photographer, for the large figure is a hard faced female with a waist line around her knees, while the seated figure


The RIALTO Theatre
REGULAR PRICES
Starts Today!
THE GREATEST DRAMATIC SPECTACLE THE WORLD HAS EVER SEEN
—The Story of a Woman Who Wrecked An Empire for One Moment of Supreme Love!
Nothing Like It Ever Before Produced—Magnificent, Startling, Thrilling
GOLDWYN'S SENSATION
THEODORA
Victorien Sardou's Immortal Romance
LEE MORAN
Upper and Lower
RIALTO THEATRE

A GOOD TYPE LAYOUT

in the lower corner makes her look masculine in the coarseness of her outlines. This is a small matter when the type puts the idea over so well, but it argues that where so much pains was taken with the copy and type, a little more care in the selection of attractors would have repaid the trouble. About the only original material is that in the space with the house signature. The rest is taken from the campaign book and the newspaper advertisements, and the management has used the best of a large choice. It is good judgment to select the best and use only that when there was room on the page to use twice as much—and kill everything. What has not been used is even more to be commended than what has been taken. Instead of talking the reader to death, he is given sound argument from three different angles and then left to make up his mind from whichever section appeals to him most strongly. Many managements would have taken everything in the book and have stuffed the page so full that nothing would have had a chance at the public. This space is by no means bare, but it is not crowded, and it probably was all read with interest.

—P. T. A.—

Strong Selling Title Sunk Into the Plate

Following the success of "The Sheik," the Vitagraph title, "The Sheik's Wife" is about as good a seller as can be conceived, for it must inevitably ride upon the popularity of the Hull story in its pictured form. For that reason it cannot be given too much prominence, and yet the Lafayette Square Theatre, Buffalo, not only makes it in white on a poor reverse, but streaks the letters to make them still further

STREAKED LETTERS AGAIN

obscure. A small cut, too full of detail to be in any degree striking, completes the selling on what might have been a good clean-up title. If the picture went over it was because of the other advertising done and not on account of this. Streaking letters is a sort of disease. Apparently it is incurable, though Jewett Bubar did reform. An artist who messes up a display line with this sort of stuff is stealing his employer's money as surely as though he dipped into the till, for advertising spaces cost real money in Buffalo the same as elsewhere and not to give full display value to an advertising line is not to get that for which important money has been paid out. To a perverted mind this sort of thing may be artistic, but it is not advertising, and the man who hires out to draw advertisements should be more concerned with the selling value of the space than in anything else. As a matter of fact this is not artistic or anything else that is commendable. It is just insane. It might not matter so much on a house program, but it has no place in a well ordered scheme of things and least of all in an advertisement paid for at line rates instead of at 20 cents an inch. The only decent display in the entire three hundreds is for the organist. He is put over better than the expensive feature and at a smaller cost. It is pretty late in the day to be talking about gashed lettering, but it still creeps up and this Buffalo artist does not seem to care enough about his work even to read the trade papers, or he would know better by now.

—P. T. A.—

Black Background Is Seldom Attractive

The Stanley Theatres in Philadelphia have been running so good an average of late that they are entitled to a couple of mistakes, and we think this is one of them. The black ground is seldom lovely and is good only when it is a real black and this practically never happens in newspaper work. This space for the Stanley was a dark grey in the paper, and while it got some attention, the center space was too crowded to give the best effect. It would have been better had there been less said and this in type instead of hand-lettering, but at best a newspaper space is seldom good in reverse,

The Stanley
BETTY COMPSON
IN
The Green Temptation
A PARAMOUNT PICTURE
The Soul-Stirring Story of a Little Dancer in the Depths of Paris Rushing On Through Amazing Action Surfused With Thrills and Laughs and Tears
Mystery Excitement Romance—This One Has Them All and All of It Be Extend by Gorgeous Sets and Startling Gowns
The Great Cast Includes
THEODORE KOSLOFF and MAHLON HAMILTON
ADDED ATTRACTION
"HOW TO GROW THIN"

A SMALL REVERSE

especially when the white space it encloses is so filled with lettering as to be too nearly of the same shade as the frame. This is only seventy lines across three and too small for any reverse unless only the star and title are named. Including a lot of selling talk, whether type or lettering, will make the space almost inconspicuous in spite of its blackness. You see it, but you do not read it unless you are particularly interested. A better layout would have been the star name brought down about a pica from the signature and a single column of eight point light italic below that with the How to Grow Thin well away from the names of the support. The italic should be not more than two-thirds as wide as the space, to permit white to show on either side in sufficient quantity to attract. Even white outlining does not bring up the cuts on either side. Probably the artist did not expect to get much cut, and used the figures merely to break the regularity of the black. It is one of those instances where a cut is not used as a cut at all, but is merely an outlined attractor which gives distinction to the mass without much detail. This does not class as poor work, but merely is not as successful as the lighter layouts.

—P. T. A.—

Didn't Chew the Rag

In Australia, street work is not permitted in most places, but the Haymarket Theatre, Sydney, sent out a man who chewed persistently upon some substance which yielded a copious red fluid. He handed out cards which read to the effect that if you wanted to see what he was eating you should look at his back. Tacked to his coat was a sign reading: "I am the 'Lotus Eater,' at the Haymarket." The value of such exploitation is questionable, but it is at least interesting as something to avoid.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Write us that you'd like a free supply of report cards.

Associated Exhibitors

MARRY THE POOR GIRL. Personally I thought the picture "got by" but patrons have "soured" on Mr. and Mrs. DeHaven and just why I don't know. They have arrived at a stage where they mean nothing at this box-office. Advertising; usual. Patronage; healthseekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MARRY THE POOR GIRL. Nothing to it, not in it with "Twin Beds" or "The Girl in the Taxi." Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

WHAT WOMEN WILL DO. Not up to expectations. Anna Q. Nielson one outstanding feature. Advertising; newspaper. Patronage; small town. Attendance; poor. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

First National

BEAUTIFUL LIAR. This picture features Katherine MacDonald and she has no box office value here. Patronage; general. Attendance; poor. S. A. Chambers, Palace Theatre, Wichita, Kansas.

CHILD THOU GAVEST ME. Exceptionally good production. Play up Richard Hedrick, child actor, well, and you will be repaid for this special advertising. Advertising; regular. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

CUP OF LIFE. A regular picture, good acting and good stars; the kind that makes your patrons come back. Advertising; billboard. Patronage; small town. Attendance; fair. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

FOOLISH MATRONS. The best picture I have ever run of its kind. Holds good to title; advertise heavy. Advertising; dodgers, photos, ones. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

THE LAST OF THE MOHICANS. If you can't tie up with the schools and make money with this one, you had better quit. Advertising; let school advertise it. Patronage; mixed. Attendance; good second day, first day storm. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

LOTUS EATER. A very good picture, have seem similar ones that are better. The compliments were given to Colleen Moore and John Barrymore. Advertising; dodgers, photos and ones. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

MY BOY. Way ahead of "Peck's Bad Boy," but paid too much rental to make any profit. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

ONE ARABIAN NIGHT. Very good picture, especially scenes and settings. Story very weak, too long drawn out but O. K. Advertising; usual. Patronage; usual. Attendance; poor indeed. Geo. C. Poindexter, Broadway Theatre, Hopewell, Virginia.

PLAYTHINGS OF DESTINY. Patrons said they liked Anita Stewart better in this one than in any I had shown for several months, and that's going some. Patronage; small town. Attendance; good. Wm. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

If these Reports do NOT help you—tell us why.

If they DO help you—COME ON IN AND GIVE OTHER EXHIBITORS THE BENEFIT OF YOUR EXPERIENCE WITH PICTURES.

SMALL TOWN IDOL. A little draggy in spots, but as a whole went well. Advertising; extra, 24 sheet and newspaper. Patronage; mixed. Attendance; fairly good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario.

SMILIN' THROUGH. Norma Talmadge. Excellent picture; newspaper criticism favorable. Attendance; capacity audiences throughout the week. Patronage; general. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

THE WOMAN GIVES. If not for Norma Talmadge this picture would be punk; as it is she raises the drawing power of what is a decidedly weak story. Advertising; two one sheets, three sheet, slides and programs. Patronage; mixed. Attendance; good. Jack Kaplan, South Fallsburgh, New York.

Fox

AFTER YOUR OWN HEART. The best comedy drama that I ever ran of Mix. Had them laughing for one hour and fifteen minutes. Book it. Advertising; paper, photos, regular. Patronage; all classes. Attendance good. J. I. Wright, Rex Theatre, Bevier, Missouri.

ARABIAN LOVE. Better than "The Shiek," better in every way; better acting, better direction and more to it. Advertising; usual. Patronage; usual. Attendance; usual. Geo. C. Poindexter, Broadway Theatre, Hopewell, Virginia.

CONNECTICUT YANKEE. Greatest comedy drama of the season, titles great, plenty of laughs. Advertising; heavy, all kinds. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

JACKIE. Excellent. Shirley Mason is a good drawing card for me. Patronage; general. Attendance; good. Henry R. Fitton, Liberty Theatre, Piney Fork, Ohio.

OVER THE HILL. Give us some more pictures like this and there will be no more bad business. Picture great, pleased all. Attendance; good. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia.

PERJURY. William Farnum in a heavy drama of much emotion, too much in fact. Well acted in Farnum's best heavy style. Story and character suits him and if your people like Farnum they will like this. Leaves one depressed in spite of happy ending. Attendance; fair. Ben. S. Morris, Elk Grand Theatre, Bellaire, Ohio.

PERJURY. Good. Advertising; posters and newspapers. Patronage; mixed. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

THE PRIMAL LAW. The first time we ever had Dustin Farnum and this won't be the last. "The Primal Law" pleased 100% and it is a picture all classes will like. The little child is splendid. Advertising; usual posters. Patronage; neighborhood. Attendance; fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

ROUGH DIAMOND. Best Mix picture have ever shown. They liked it, a change from so much western stuff. Mary Thurman did her share and deserves mention. Advertising; cut-out of escape, four ones, photos. Patronage; mixed. Attendance; good. J. G. McDonald, Bijou Dream Theatre, Oil City, Louisiana.

SHAME. Would be good if in five reels instead of nine. Can't fool me on a lot of reels again. Watch them. Thank goodness I didn't raise my prices; fell down awful second night; lost money. They still fool 'em with lots of reels. Advertising; six one sheets, slide and big newspaper advertisement. Patronage; small town. Attendance; poor. H. L. Perkins, Dixie Theatre, Bastrop, Texas.

TO A FINISH. A real Buck Jones. If your audience likes lightning action and lots of it, you'll not regret this one. Advertising; photos, slide, ones, dodgers. Patronage; good. Russel & Son, Lyric Theatre, Cushing, Iowa.

UP AND GOING. A very good Mix picture, just the kind he should be in. Advertising; regular. Patronage; very best. Attendance; only fair, rain. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

A VIRGIN PARADISE. Pearl White proves entirely satisfactory as a female Tarzan, plenty of comedy situations in this picture. Advertising; programs, slides, two one sheets and one three. Patronage; general. Attendance; only fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Straight from the Shoulder Reports

Goldwyn

THE BRANDING IRON. Good picture, one that will be remembered when others are forgotten, holds interest from start to finish, wonderful shots, no sagging, well made Advertising; threes and ones. Patronage; industrials. Attendance; good. Howard James, Union Theatre, Voluntown, Connecticut.

DOUBLING FOR ROMEO. A very clever little comedy, pleased everyone who saw it. Advertising; lobby, newspaper, billboard, programs. Patronage; mixed. Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

GRAND LARCENY. Well directed, handsomely gowned and eminently well acted, and my patrons thought it was pretty good. Personal opinion, a fair picture with no big moments or tenseness, will pass, but won't hold up or make good on unusual exploitation. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GUILE OF WOMEN. An excellent little program picture, nothing special, but should satisfy everyone. Real humor both in Will Rogers and in the subtitles. Advertising; as usual. Patronage; high class. Attendance; good. E. W. Large, Strand Theatre, Ithaca, New York.

UNWILLING HERO. Rather slow, only ordinary, patrons not satisfied. Advertising; poor. H. R. Walker, Royal Theatre, Dartmouth, Canada.

Hodkinson

GOD'S CRUCIBLE. Pretty fair but didn't seem to take here for some reason. Pleased about 60%. Advertising; slide, paper and cards. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

LAVENDER AND OLD LACE. The mother of them all, will appeal to everyone unless they have a heart of stone, and the best part is they didn't forget the comedy. Why not more of this type? They didn't tax me a fortune for it either. Attendance; good. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

Metro

CAMILLE. Six reels. Will appeal to those who like tragedies. A trifle too heavy for the average picture fan. Pleased 75% here. Wonderful acting and personally we thought this a very fine picture, several favorable comments from our best patrons. Advertising; newspaper and lobby display. Patronage; general. Attendance; poor. Smith & Correll, Portland Theatre, Casselton, North Dakota.

GLASS HOUSES. Another crackerjack "Dana" picture. Pleased all my patrons 100%. It's fine, give us more like this one, Metro. Advertising; one three sheet, four one sheets, heralds and photos. Patronage; first class. Attendance; good. H. Odom, Dixie Theatre, Durant, Mississippi.

IDLE RICH. Bert Lytell in a pleasing picture well done and of a type in which he is at his best. It drew business and gave satisfaction. Attendance; good. Ben S. Morris, Temple Theatre, Bellaire, Ohio.

THE SILVER LINING. Jewel Carmen. Excellent picture which took well and pleased, big business. Patronage; general. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Paramount

BOOMERANG BILL. Some picture, one that can be played up strong and which will not prove a disappointment to any audience. Advertising; usual. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

BRANDING BROADWAY. Was a repeater, but Bill Hart fills my house regardless. Advertising; posters and photos. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

BURGLAR PROOF. A good picture and pleased them all. Advertising; lobby and newspapers. Patronage; mixed. Attendance; good. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

CALL OF THE NORTH. A good picture which pleased majority of those who saw it. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio

CITY OF SILENT MEN. Good. Advertising; billboard, two papers, herald. Patronage; mixed. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

COPPERHEAD. Very good for working in connection with school, film in poor shape part missing. Advertising; special. Patronage; small town. Attendance; good, severe storm. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

END OF THE WORLD. More entertaining than ninety-nine out of a hundred pictures. Will be enjoyed by all elements of picture goers, grab it. Advertising; posters, slides, newspaper. Patronage; small town. Attendance; good. A. LaValla, Community Theatre, Bethel, Connecticut.

EXIT THE VAMP. Patrons reported this picture as very pleasing. Didn't do much business, the weather was against it and the star is not a puller, but the picture was not to be found fault with. Advertising; ones and threes. Patronage; health seekers and tourists. Attendance; poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FOOL'S PARADISE. Very good picture but not worth the price paid for it. Advertising; four 24 sheets, heralds, window cards, two newspapers. Patronage; the best. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

A FULL HOUSE. One of those that Paramount made for the "Henglish" trade. About as funny as a crutch. One of those oily-tongued salesmen talked me into this one. Patronage; best small town. Attendance; fair. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

HUMORESQUE. Good, but some said they liked "No Woman Knows" just as well and some said it was the best they ever saw. Patronage; small town. Attendance; fair. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

THE JUCKLINS. What a relief to run across a real 100% entertainment picture like this once in a while. Patronage; family. Attendance; good. R. J. Relf, Star Theatre, Decorah Iowa.

A KISS IN TIME. Very good, will please. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

LADIES MUST LIVE. Every girl should see this picture, it's great entertainment and with an out-standing moral. Advertising; big; Patronage; better-class. Attendance; good. W. R. Fairman, Queen Theatre, Bryan, Texas.

LAND OF HOPE. What few Brady fans I had left went out through the side exit on this one. The rotten condition of the film had something to do with this. Patronage; best small town. Attendance; fair. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

THE LANE THAT HAD NO TURNING. A very pleasing little picture, well acted. Miss Ayres is well liked here. Advertising; lobby, newspaper, billboard and hand bills. Patronage; mixed. Attendance; good. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

THE LANE THAT HAD NO TURNING. If I had seen this picture before playing it, I wouldn't have shown it for a thousand dollars. It's a good picture, but it has a hunchback character that is very humilating to a cripple. I wouldn't advise any one to play it if they have any hunchbacks in town. Might be alright for a large city with transient trade. Why do they do it? Geo. H. Newsome, Plaza Theatre, Mt. Vernon, Illinois.

LITTLE ITALY. Better than some of her other pictures, but still not up to her standard. You may get by with it. Advertising; usual posters. Patronage; neighborhood. Attendance; fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

MORAN OF THE LADY LETTY. A very good feature, pleased everyone. Advertising; regular. Patronage; mixed. Attendance; good. F. S. Widenor, Opera House, Belvidere, New Jersey.

MORAN OF THE LADY LETTY. Stars sure make this picture. Take Dorothy Dalton and Rudolph Valentino out and it is an ordinary melodrama. These two make it a big drawing card and the story pleased. Feature the stars and it will go over and rank as a special. Attendance; capacity. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

THE SHEIK. A fine production which pleases a large majority. Drew above average with extensive exploitation. Takes high rank amongst modern pictures. Advertising; widely exploited. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

NANCY FROM NOWHERE. Not the kind of a picture for Bebe Daniels: action very slow. You may be disappointed with it. Advertising; lobby, newspaper, slide. Patronage; mixed. Attendance; fair. Thomas Clark, Electric Theatre, Maryville, Missouri.

O'MALLEY OF THE MOUNTED. Hart is always good bet here. Picture not his best but still satisfying. Advertising; newspaper, program. Patronage; small town. Attendance; very good. N. R. Carskaden, Music Hall, Keyser, West Virginia.

ONE GLORIOUS DAY. Did not please patrons. Everyone was disappointed in this picture. Advertising; regular. Patronage; mixed. Attendance; fair. F. S. Widenor, Opera House, Belvidere, New Jersey.

RENT FREE. Not up to Reid's standard: patrons expected more. This kind does not do him any good. Advertising; usual. Patronage; better class. Attendance; very good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Straight from the Shoulder Reports

THE SHEIK. Good, not as many compliments and not as good as "Anatol." Print in bad condition. Advertising; heralds, newspaper, lobby. Patronage; all classes. Attendance; good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

STRAIGHT IS THE WAY. Lack of well known stars presented drawback. Matt Moore not known here. Advertising; newspaper. Patronage; small town. Attendance; good. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

TILLIE. Mary Miles Minter did her part finely and everybody liked the picture, very good. Advertising; newspaper, lobby and slide. Patronage; mixed. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

TRAVELIN' ON. Poorest Hart picture released in a year. Hart fans falling off. Advertising; good. Patronage; general. Attendance; poor. S. A. Chambers, Palace Theatre, Wichita, Kansas.

TRAVELIN' ON. Picture not as good as Hart pictures generally are. Advertising; posters, papers. Patronage; small town. Attendance; fair. J. Carborell, Monroe Theatre, Key West, Florida.

WORLD'S CHAMPION. Wallace Reid in a prize ring. Weaker than average Reid picture for me. Advertising; average. Patronage; good share ladies. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

R-C

AT THE STAGE DOOR. Very pleasing picture, good cast. Billie Dove and Huntley Gordon especially good. Audiences liked it very much. Advertising regular advertising. Patronage; average. Attendance; fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

THE STEALERS. Very good picture, many good comments. I thought it a little too slow, not enough comedy. Advertising; ones, threes and photos. Patronage; small town. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

Selznick

PROPHET'S PARADISE. A picture that received an unmerciful panning from my patrons and deservedly so. Advertising; usual. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

United Artists

IRON TRAIL. A good picture which pleased patrons who like productions of this nature. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THREE MUSKETEERS. Wonderful production with Fairbanks at his best. Excellent cast. Following consistently the book. A small opposition house had another version on same day and date at less than one-third our prices of admission, but did not affect our business. Our patrons delighted. Advertising newspapers, heralds, window cards, manager's stage talks. Patronage average. Attendance; good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

WAY DOWN EAST. Excellent, will please the majority. Advertising; big. Patronage; the best. Attendance; good. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

Universal

FOOLISH WIVES. Personally I liked the film. Public opinion 50-50. All the picture is Stroheim. Settings and acting great, but story weak. Advertising; heavy, all kinds. Patronage; women mainly. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

THE FOX. "Pretty good" just about covers this one. Far, far lacking when screened against the slogan, "The first Western super-picture ever made." Bring on "The Rainbow Trail," "Riders of the Purple Sage" and dozens of others bigger and better. Advertising; newspapers and lobby. Patronage, mixed. Attendance; poor. C. A. Pratt, Fox Theatre, Washington, Iowa.

GUTTERSNIPE. Not as good as some of the other Walton pictures. Give us more like "Playing with Fire." Advertising; lobby, newspapers and slides. Patronage; mixed. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

HEARTS UP. Carey is a good actor but he should let someone else write his stories. Picture well liked however. Advertising; newspapers, posters. Patronage; small town. Attendance; good. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

NOBODY'S FOOL. One of the best pictures we have shown for a long time, pleased all. Advertising; lobby and newspapers. Attendance; good. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

RED COURAGE. This boy isn't a comer, he's arrived. He's in a class with Bill Hart right now and I have run Hart up to the "Toll Gate" since old Triangle days. Advertising ones, threes and photos. Patronage; small town. Attendance; good. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

THE TORRENT. Universal pictures are very reasonable in price and I have pleased my patrons. Advertising; heralds, ones and threes, photos. Patronage; neighborhood. Attendance; good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

Vitagraph

THE LITTLE MINISTER. Picture well received, and played to good business despite day being opening day Chautauqua, big local wedding and baseball. Receipts best of month. Advertising; newspaper, used entire ad campaign as outlined in press book. Patronage; all classes. Attendance; good. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

THE MATRIMONIAL WEB. Fair picture, above the average program picture. Advertising; two papers, lobby and slide Patronage; mixed. Attendance; fair. Thomas Clark, Electric Theatre, Maryville, Missouri.

PURPLE CYPHER. A very good, interesting picture, but didn't draw very well; bad night. Advertising; paper, cards and slide. Patronage; middle class. Attendance; poor. A. E. Rogers, Temple Theatre, Dexter, New York.

SON OF WALLINGFORD. Very good, entertaining picture. Fine to exploit and will please 90%. We had several favorable comments and no kicks. Advertising; heralds, newspaper, lobby and street frames. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

Comedies

NEGRO COMEDIES (Pathe). "BEAUTY CONTEST," "CUSTARD NINE." These two negro comedies only fair. Not what I thought they would be, however some of my patrons liked them as they were a novelty. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

HIS ROYAL SHYNESS (Assoc. Exh.). Poor Lloyd comedy, not as good as usual. My advice, "don't book this." Advertising; regular. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

PLAY HOUSE (First National). Keaton is a good card here and this comedy went over. It shows that comedies can be made. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Short Subjects

INTERNATIONAL NEWS NO. 7 (Universal.) Advertise Pope Benedict and get them in. It'll pack the house. Patronage; small town. Attendance; good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

State Rights

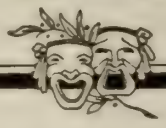
KEITH OF THE BORDER (Triangle). Not a new western but a dandy. Roy Stewart is certainly good. If you like action, you get it in this from start to finish. Wherever a western takes, you will make no mistake in booking this. Mix, Hart and Carey are good, but try this one. Advertising; ordinary. Patronage; regular. Attendance; good. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia.

SCHOOL DAYS (Warner). A picture that will carry you back to your school days, absolutely clean and will please. Advertising possibilities great. Advertising in every way possible. Patronage; very best. Attendance; good. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

EXHIBITORS: Ask for Free Cards DO YOUR BIT REPORT

News from the Producers

By C·S·SEWELL



Kane Summons Field Force to Discuss Handling of Lloyd's First Five-Reeler

Associated Exhibitors announce the arrival in New York City of the first print of "Grandma's Boy," Harold Lloyd's first five-part feature. President Arthur S. Kane immediately summoned the executives to a screening, which was followed by the first of a series of conferences, resulting in a call to all field men now in the neighborhood to New York.

This extraordinary activity is due to Mr. Kane's conviction that in "Grandma's Boy" not only has Harold Lloyd produced the greatest feature of his career, but one of the greatest box office attractions ever made. The purpose of the conference with the field organization is to obtain an interchange of views, based on their experiences in the distribution of big productions.

Comments of some of the exhibitors and picture reviewers who saw "Grandma's Boy" in California bestowed high praise. These prepared Mr. Kane and the other officials for what they were to see, yet even these are said to have fallen short in voicing the impressions made upon the minds of the executives here.

Mr. Kane and his lieutenants consider the picture a knockout, and that a considerable burden of responsibility has been placed upon him and his helpers in the East. Harold Lloyd, Hal Roach and their organization in California have produced such a super-attraction that only by adoption of extraordinary measures in the handling of the product can the Eastern force fulfill its part of the working arrangement on anything approaching an equitable basis. Just when "Grandma's Boy" shall have its public premiere, and where, have not yet been decided.

Filming Finished

William de Mille has finished "Nice People," his production for Paramount, with Wallace Reid, Bebe Daniels and Conrad Nagel, and is now assembling the film. He soon will turn his attention to his next production, an adaptation by Clara Beranger of Booth Tarkington's story, "Clarence," with Wallace Reid, Agnes Ayres and May McAvoy.

Colleen Moore to Play Lead in Goldwyn's Prize Picture

Colleen Moore will play the lead in Goldwyn's production of Winifred Kimball's "Broken Chains," the scenario that won the first prize of $10,000 in the Chicago *Daily News*-Goldwyn $30,000 scenario contest. She is the first member of the cast so far chosen by Abraham Lehr in charge of production at the Goldwyn studios, and Robert B. McIntyre, casting director. Allen Holubar, one of the country's most distinguished directors, especially engaged by Goldwyn to direct "Broken Chains," agreed with them that Miss Moore was just the right actress for the part.

Carey Wilson, one of Goldwyn's associate editors, who has been placed in full editorial charge of the prize winning scenario, is putting the finishing touches to the continuity of Miss Kimball's story and it is expected that everything will be in readiness to begin photographing by the time the continuity is finished and the rest of the cast has been selected.

Miss Moore has just finished acting the leading role in Rupert Hughes' personally directed picture, "The Bitterness of Sweets," which the author is now editing and titling. She has acted the feminine lead in two other Hughes pictures for Goldwyn, "Come On Over" and "The Wall Flower."

Prominent Men Endorse Pathe's Serial, "Go Get 'Em Hutch"

Pathe says never before has a serial photoplay received such solid endorsement as has the new Pathe chapter-play, "Go-Get-'Em Hutch," in Detroit, and one of the results is that the serial has been booked by sixty theatres in Detroit and throughout the State of Michigan. The Detroit Fress Press has given over considerable space regarding the merit of the serial and declares that it contains more thrills to the foot than any other picture that has yet been released.

Detroit Branch Manager Sharp has received letters from various church and school heads in Detroit and Michigan commending him for the release of a spectacle that is featured by its attractiveness, wholesomeness and remarkable powers of entertainment. Rev. John P. Jockinson, of the Pilgrim Congegational Church of Lansing, Mich., states:

"When you present a picture like this I feel that it is worthy of my heartiest recommendation and support." C. E. Reid, of the Detroit Y. M. C. A., declared: "I find the picture intensely interesting, full of thrills, but very clean in every respect."

Frank Cody, superintendent of the Public Schools of Detroit, writes: "I wish to thank you for the opportunity of witnessing the new serial, 'Go-Get-'Em Hutch,' featuring Charles Hutchinson." A. D. Jamieson, Boy Scout executive in Detroit, states: "Thank you very much for the opportunity of seeing the portion of your new serial release, 'Go-Get-'Em Hutch'. I certainly enjoyed the showing very much."

"North of Rio Grande" and "Beauty Shop" Come May 14

The Paramount features scheduled for May 14 are the Cosmopolitan production, "The Beauty Shop," with Raymond Hitchcock and an all-star cast, and Jack Holt and Bebe Daniels in "North of the Rio Grande."

"The Beauty Shop" is a picturization of a famous Broadway comedy success. Mr. Hitchcock, who plays the leading role, was seen in it on the stage for nearly a year in New York and on tour in many of the other large cities. It was written by Channing Pollock and the late Rennold Wolf. Doty Hobart wrote the scenario and Edward Dillon directed.

Supporting Mr. Hitchcock are Louise Fazenda, Billy B. Van, James J. Corbett, Montagu Love, Madeline and Marion Fairbanks, Diana Allen and Laurence Wheat.

"North of the Rio Grande" is an adaptation of Vingie E. Roe's novel, "Val of Paradise." Will M. Ritchey wrote the scenario and Joseph Henabery directed. It is a western story. Supporting the co-stars are Charles Ogle, Alec B. Francis, Will R. Walling, Jack Caryle, Fred Huntley, Shannon Day, Edythe Chapman.

Amalgamated Producing Co. Will Soon Present Stan Laurel to Public

The Amalgamated Producing Company of Los Angeles believes it has a rival of Charlie Chaplin both as a fun-maker and as a popularity-getter in the person of Stan Laurel, an English comedian. Laurel has recently been signed by Amalgamated Producing, which is headed by G. M. Anderson. The company is a new one, which Mr. Anderson started on its career, and is making its productions on the West Coast.

For the past five months Laurel's comedies have been supervised personally by Mr. Anderson, who foresees an overwhelming popularity for the comedian when his films go before the public. Three of the films have been finished. They are "The Gardener," "The Bootlegger" and "The Carpenter." Others which are being made are "The Miner," "Mixed Nuts" and "Make It Snappy." Arrangements for releasing are now being made.

"Laurel is not an imitator of Chaplin," Mr. Anderson said. "He is an Englishman who came to this country with the same company of players as Chaplin and played with 'Fred Karne's Night In An English Music Hall,' which was the same company that Chaplin played with. But Laurel's acting is distinctly original. He is a pantomimist of exceptional ability, with a peculiar knack of impersonating Welshmen and Scotchmen. Though new in films he has found no difficulty in adapting his talents to screen work."

Florence Vidor in New Picture

In "The Real Adventure," her second both as a star and as an Associated Exhibitors' release, Florence Vidor is supported by an excellent cast.

Playing opposite Miss Vidor is Clyde Fillmore, who was on the stage four years, his characterization of Sam McGinnis, the leading role in "Civilian Clothes," being declared by newspaper reviewers to be one of the chief factors of the play's appeal. After entering the cinema field, Mr. Fillmore appeared in "The Devil's Passkey," "Nurse Marjorie" and opposite Ethel Clayton in four pictures. Philip Ryder, cast as the stage director, before entering pictures was in musical comedy exclusively. He made his screen debut in "Common Property." Lilyan McCarthy is best known for her work in two widely varying roles in one film play, "Even Unto Eternity," a Sessue Hayakawa production. Nellie Saunders, playing the mother, is a well-known character actress.

Lloyd Hamilton to Make Six Specials for Educational During the Coming Season

A short time ago, James W. Dean, reviewing "The Rainmaker" for the Newspaper Enterprise Association Service, in an article headed "Lloyd Hamilton Slated for Niche in Comic Hall of Fame," said: "Lloyd Hamilton is hereby nominated for a place in the hall of comic immortals. Chaplin, Lloyd and Keaton must crowd up a bit to give him room."

The nomination has been seconded and Hamilton has been elected, Educational says. During the coming production year, Hamilton will make six big special comedies under his own name. The Hamilton Comedies will be released by Educational Film Exchanges, through which the Mermaid Comedies in which Hamilton has been featured have been distributed for the last two years.

The production company is to be considerably enlarged. The pictures will be made under Hamilton's supervision and will be directed by Hugh Fay, who has directed the later Mermaid Comedies in which Hamilton has starred. Irene Dalton, who has played opposite Hamilton in each of his pictures in the current year, will continue as his leading lady.

Jack White, who has supervised the production of the Mermaid Comedies in the current year, will supervise a new series of Mermaids with all-star casts. There will be twelve pictures in this Mermaid series. Production of the Mermaid Comedies and also of the Hamilton Comedies will begin in June and the first picture of each group will be ready for release in the early Fall.

Production work will be carried on at the United Studios, where the later pictures of the current Mermaid series have been made.

Ingram Will Make "Toilers of Sea" on East Coast

Rex Ingram will make "Toilers of the Sea," the first of six pictures he soon will undertake for distribution by Metro, in the East. He will come to New York in about a month, bringing with him the unfinished print of "Black Orchids," his most recent photoplay, the story of which he wrote himself.

The cutting and the titling of this picture, the only one he has done since "The Prisoner of Zenda" will be performed in New York. Following the final task of preparing the print for exhibition, Mr. Ingram will begin Victor Hugo's "Toilers of the Sea." He plans to have the marine episodes enacted on the coast of Maine. For his interiors, a studio in New York doubtless will be obtained, possibly the Metro studios in Sixty-First street.

Newspaper Lauds "Fair Enough" and "A Rag Doll's Romance"

The Chicago *Tribune* devoted half a column in its issue of April 29 to praising two short comedies recently released by Educational Film Exchanges.

The pictures which were spoken of so favorably were "A Rag Doll Romance," a Campbell Comedy, and "Fair Enough," a Christie Comedy.

"'A Rag Doll Romance' is one of those clever animal comedies," says the *Tribune*, "that William Campbell directs and will delight the heart of your child and your own as well. Prominent members of the cast are a dog and a monkey, who busily serve the little boy and girl, who boss them. There's considerable of a plot to 'A Rag Doll Romance'; lots of laughs and many surprises."

"Fair Enough" features Dorothy Devore and Earl Rodney. Most of the action takes place in and around a jail. The *Tribune* says, "You'll like 'Fair Enough.'"

Mary Pickford Starts Her Picture Revival of "Tess"

Actual camera tests of the costumes and scenes to be used in the elaborated version of "Tess of the Storm Country," in which Mary Pickford will star for a second time, have been made preparatory to starting the filming of this notable production, which will be released by United Artists in the fall. Miss Pickford and her supervising company will do their initial work on this re-creation of one of the first great classics of the screen at Chatsworth Lake, where a complete fishermen's village, similar to the one described in Grace Miller White's book as located on the lake opposite Ithaca, N. Y., has been built with unusual care. Every piece of material used in the construction was selected because of its naturally aged appearance and condition. A large crew of searchers have been scouring all Southern California for several weeks to assemble gates, doors and whole houses which show the wearing and disintegrating effects of time and weather. All this material has been transported to Chatsworth Lake and re-assembled there.

Although the plot of the novel will be followed closely, the new scenario calls for a marked elaboration of the story and it is said eight reels may be required for unfolding it. The present plan is to release the picture under the one-word title of "Tess."

Miss Pickford personally selected the cast. Lloyd Hughes will portray the character of Frederick Graves, the role in which the late Harold Lockwood won his first fame-begetting success. Gloria Hope will do Teola Graves while Elias Graves will be characterized by David Torrence. The others are Forrest Robinson, Jean Hersholt, Danny Hoy, Robert Russell and Mme. Bodamere. The production will be under the direction of John S. Robertson, who was engaged especially for this one picture.

Another George Arliss Picture for Release by United Artists

The success of the current George Arliss photoplay, "The Ruling Passion," has caused its producers, Distinctive Productions, Inc., to engage the same producing staff for the forthcoming Arliss production, entitled "The Silent Voice," which will be released by United Artists this fall.

This is an adaptation by Forrest Halsey of the stage play by Jules Eckert Goodman, in which Otis Skinner registered one of the greatest successes of his brilliant career. Mr. Halsey adapted "The Ruling Passion" for Distinctive, and Harmon Weight directed it. Mr. Weight is directing "The Silent Voice" and Edwin W. Morrison, Clark Robinson and Harry A. Fishbeck, respectively assistant director, art director and photographer, of "The Ruling Passion" are officiating in these same capacities on the new production.

The producers state that "The Silent Voice" had been selected for Mr. Arliss because of its suitability to that star and also because of its great success on the speaking stage. "We have been looking for a long time and at the request of many Arliss admirers," said Henry M. Hobart of Distinctive, "for a stage play of high repute, but the rub has been to find one that made for vivid motion picture translation.

"'The Silent Voice' has universal appeal where many stage plays have only class appeal. But the theme is distinctive. There is pictorial value in the play, too, which I cannot describe as well as the finished photoplay can show. That pictorial side is always worth keeping in view when judging the screen possibilities of stage plays."

Ann Forest has been selected for the leading female role in support of Mr. Arliss. Miss Forest is best known to motion picture fans for her work in "Dangerous Days" at Goldwyn, and in "Love's Boomerang" and "The Great Impersonation' for Famous Players.

"The Silent Voice" witnesses the return of Effie Shannon to the screen. Mr. Hobart has been anxious to use this talented actress in a Distinctive picture ever since the inception of Distinctive Productions, but Broadway theatrical contracts would not permit her engagement. Edward Earle has the leading juvenile male role and Ivan Simpson, of the legitimate stage, is another featured player.

"Hands of Nara" Due in New York Within Fortnight

Within a fortnight the home office of Metro Pictures Corporation in New York expects the first print of "The Hands of Nara," starring Clara Kimball Young, to arrive from Hollywood. Production was finished recently, and within a week its director, Harry Garson, counts upon having completed the titling.

Except in New York and Northern New Jersey, this will be released through the Metro exchanges. The date upon which it will be available for booking has not as yet been definitely fixed, but the understanding is that exhibitors will be able to schedule Miss Young's most distinctive photoplay for showing late in the summer. The picture version was produced by the Samuel Zierler Photoplay Corporation.

"Ballad of Fisher's Boarding House" Playing in Best Houses

Pathe reports that the point expected to be made with its one-reel screen version of Rudyard Kipling's "Ballad of Fisher's Boarding House" has been realized with emphasis. The results achieved within a few weeks after release are declared to prov econclusively that leading exhibitors have rid themselves of the idea that length necessarily is the measure of a special feature. A big idea brilliantly executed in a compact drama with "a beginning, a middle and an end," in the language of the dramatists' axiom, is the essential feature standard, irrespective of length.

Whether on Broadway, New York, or at any of the first run theatres in the other principal cities of the United States already playing the "Ballad of Fisher's Boarding House," Pathe says that the verdict is the same—the Kipling short but powerful melodramatic classic measures fully up to the feature standard—actually beyond it, for its very brevity is an element of electrical interest which the longer photodramas necessarily miss.

Springfield Lyric Books Many Films

"Associated Exhibitors attractions suit my patrons," declared H. E. Waters, as he signed a pile of contracts calling for the early showing of several features of this organization in his Lyric Theatre, Springfield, Ill.

The pictures included in the list are: "Woman' Wake Up," "Don't Doubt Your Wife," "Marry the Poor Girl" and "Handle with Care." In the same collection were two Playgoers features, "Woman Who Wait" and "Discontented Wives," and a Pathe feature, "The Power Within."

Off to London to Play Leads in "The Christian"

Richard Dix and Mae Busch, recently selected by Goldwyn to play the leading roles of John Storm and Gloria Quayle in the screen version of Sir Hall Caine's novel, "The Christian," which Maurice Tourneur is to direct for that firm in England, arrived in New York from Culver City, where the Goldwyn studios are located, on Thursday of last week and sailed two days later on board the steamship *Homeric* for London.

Moorlyn Books Six Associated Films

Six Associated Exhibitors features, including the productions of three stars, were booked for early showings in the Moorlyn Theatre, Ocean City, N. J. The list includes Harold Lloyd's "Never Weaken" and "A Sailor-Made Man," Florence Vidor in "Woman, Wake Up" and "The Real Adventure," and "Don't Doubt Your Wife" and "When the Devil Drives," with Leah Baird. "The Isle of Zorda," a Pathe attraction, also was booked.

Theatre Patrons Praise Serials

Manager Holzapfel, of the Broadway Theatre, Minneapolis, is one of those wise and enterprising exhibitors who give earnest attention to program preferences expressed by patrons. Recently he received a letter from a patron praising the Pathe serials and asking why he does not show them.

Test of Popularity

The popularity of a screen comedian is put to an acid test when his past efforts are revived. Harold Lloyd's popularity as a screen comedian is proven, it is said, by revivals of his best comedies at three leading theatres in Times Square this week. The Rialto is playing "His Royal Slyness;" the Cameo, "Bride and Gloom," and the Central Theatre, "Number, Please?"

In addition, many theatres outside of the Broadway district display Lloyd's name in electric lights, if only to announce a showing of one of the comedian's re-issued one-reelers. Revivals of his two-reel offerings and the re-issued comedies are being shown everywhere, and, in many theatres are proving so successful that they are shown as rapidly as they are released, it is stated.

Three Noted Stars in Pathe Releases the Week of May 23

Among the stars included in the short subject features and the one serial episode scheduled for release by Pathe Exchange the week of May 21 are Fannie Ward, Harold Lloyd and Charles Hutchison. Fannie Ward is starred in "The Cry of the Weak," the new Pathe three-reel playlet re-edited from a former feature success. George Fitzmaurice directed the production, which was taken from the story by Ouida Bergere.

"Why Pick on Me?" is the title of the current re-issued one-reel comedy starring Harold Lloyd. He is surrounded by a bevy of bathing beauties and is assisted by Bebe Daniels, "Snub" Pollard and others of the Hal Roach comedy staff.

"On Danger's Highway" is the seventh episode of the New Pathe serial, "Go-Get-'Em Hutch," produced by George B. Seitz, starring Charles Hutchison.

"Do Me a Favor" is the latest Hal Roach comedy featuring "Snub" Pollard. Pollard is assisted in the offering by Marie Mosquini, Eddie Baker, Mark Jones and the Hal Roach comedians. "Love at First Sight" is the title of the new animated cartoon of the series of Aesop's Fables," produced by Fables Pictures, etc., and created by Cartoonist Paul Terry.

Pathe Review No. 156 is filled with a number of all-star features of a widely diversified nature. Pathe News Nos. 42 and 43 supply the screen with the up-to-the-minute current events of the world. Topics of the Day No. 21 presents bits of wit, humor and wisdom.

Prepare Film Trailer to Aid Sales of Sport Review Subjects

To assist the salesmen of the various Goldwyn exchanges in promoting the distribution of the Sport Review, Weiss Brothers have had prepared a novel sales reel. This film, which measures 350 feet in length, has been prepared and edited under the supervision of Jack Eaton, producer of the Sport Review subjects for Artclass Pictures Corporation.

It contains short scenes of the most striking shots in the various releases, together with slow motion analysis and close-ups of the Sport Review stars, including Babe Ruth, Jack Dempsey, Walter Hagen, Ethelda Bleibtry, Rex Beach, etc.

A special main title will convey information to the exhibitor along the lines of appeal, exclusiveness and publicity value of the Sport Reviews in general. Every salesmen in every Goldwyn branch from coast to coast will be equipped with at least one of these advance reels. It is believed that this novel film will go far toward promoting sales for the Sport Review.

A most ambitious idea for the exploitation of this series of single reelers is now being worked out by Jack Eaton and Bert Ennis and will be placed in active operation during the middle of July.

Holubar Waxes Enthusiastic Over $10,000 Prize Scenario

Allen Holubar, one of the country's most noted directors, who has been released by Associated First National to direct for Goldwyn's "Broken Chains," Winifred Kimball's $10,000 prize winning scenario in the Chicago *Daily News*-Goldwyn $30,000 contest, is most enthusiastic about the story.

"'Broken Chains' has all the elements of a great motion picture," says Mr. Holubar, "and I think it has every chance of being one of the year's finest productions, for Goldwyn is making elaborate preparations for filming it in keeping with the theme which made the contest editors select this particular story for the $10,000 prize out of 27,000 scenarios submitted.

"It is a vital picture story of regeneration with characters that are fascinatingly real and individual, the sort of theme and story into which the director willingly puts every bit of his intelligence, of his understanding of his fellow human beings and of his boundless enthusiasm for the possibilities of motion picture production.

"I am ready to go to Goldwyn's studios in Culver City as soon as Carey Wilson has the continuity of 'Broken Chains' in readiness so that the preliminary work of the production may be undertaken."

"Error Sheet" a Feature of Bennett's Efficiency System

The system of production invented by Whitman Bennett and used in the production of his two United Artists releases, "The Iron Trail" and "Fair Lady," was made public this week when it was learned that the Distinctive Productions, making the George Arliss pictures, were employing it in the filming of their next release at the Bennett studio in Yonkers, N. Y.

"I have made no attempt to keep secret the system I devised," says Mr. Bennett," and any producer is at liberty to follow it if he so desides. The first essential is the engagement of a staff, competent not only to perform the assigned work but fully versed in every other detail of production.

"Next comes the advance preparation of all sets, revisions of scripts, and the setting of production details, before the cast is engaged and the actual shooting commenced. Then one of the most effective parts of the system is put into operation. This is the 'error sheet' and I have found that it works better than a time clock in increasing efficiency. The 'error sheet' is kept close to the hand of the director and on it is noted every delay experienced during the day's work, the reason for the delay, the department responsible for it and the amount of time lost, and the matter is officially taken up with the persons at fault."

United Artists Film Is Praised

"Romance, intrigue and beauty—these are the three ingredients that go to make up the plot and production of 'Fair Lady,'" said the critic for the Philadelphia Inquirer when this United Artists release and latest Rex Beach picture was shown recently at the Aldine Theatre, Philadelphia. Betty Blythe is star.

Said the critic for the Public Ledger, "'Fair Lady' is the latest of the Beach stories to be screened and film fans cannot complain that it lacks action." "'Fair Lady' is a very exciting story," said the reviewer for the North American.

"'Fair Lady' is one of the most interesting of the recent photoplays," wrote the critic for the Record. "'Fair Lady' moves rapidly from start to finish," said the critic for the Bulletin.

Helene Chadwick on Her Way West

Helene Chadwick, who has been in New York on a brief vacation devotion to seeing the new plays and outfitting herself with an entire new wardrobe, is now hurrying back to the Goldwyn studios in Culver City, Calif.

Immediately upon her arrival there, she will prepare for her biggest role, the lead in a new Rupert Hughes picture.

Retains Title of "Golden Dreams"

The latest Zane Grey Picture, produced by Benjamin B. Hampton and included in Goldwyn's new release group, will retain its original title of "Golden Dreams," which was the name of Mr. Grey's story upon which the adventure picture was founded.

Books Lloyd Film for Six Theatres

L. Boas has signed contracts for the showing of the Harold Lloyd-Associated Exhibitors feature, "A Sailor-Made Man," in his theatres in six New England cities. The bookings call for a run of eight days at the Strand, Newport, R. I.; six days each in the Central Square, Waltham, Mass; Rialto, Fall River, Mass., and Strand, Portland, Me., and two days each in the Strands of Newburyport and Amesbury, Mass.

Announcing the Second Series of the very successful and popular

Pathé Playlets

Re-edited to Three Parts

The first series has made good

The first series of Pathe Playlets, now playing, has definitely established the high value of **short length,** first class dramatic productions **which have made good** as features.

Reports from exhibitors prove Playlets plan highly satisfactory

The wisdom of the plan which made available 3 reel star productions of the highest quality and real dramatic value has been proven by the warm words of appreciation from many exhibitors, in every section. Summed up, the opinion expressed is "They fill a real need."

Fifteen more Playlets will soon be ready for weekly release

Therefore fifteen more Playlets, selected and re-edited in the same careful way, will soon be ready for weekly release;

3 fine Frank Keenans, 3 dramatic Fannie Wards, 3 charming Baby Marie Osbornes, 3 peppy Bryant Washburns, 2 heart-interest Bessie Loves, 1 Irene Castle are among them. Four of these were directed by George Fitzmaurice.

15 Brilliant Short Features Booking Now

Pathé Playlets

Second Series — 3 Parts Each

Short Features for Money-making Short Subject Programs

Titles

Several of the second series of Playlets are from well known novels; "The Ruler of the Road," "Twenty-One," and "Carolyn of the Corners." Two are from successful Broadway plays,—"The Silver Girl" and "A Japanese Nightingale. The rest are original stories written particularly for the various stars. There are fifteen in all.

Stars and Subjects

3 Frank Keenans
"The Ruler of the Road"
"The Silver Girl"
"Todd of the Times"

3 Baby Marie Osbornes
"A Daughter of the West"
"A Little Diplomat"
and another.

2 Bessie Loves
"Carolyn of the Corners"
"The Great Adventure"

3 Fannie Wards
"The Cry of the Weak"
"A Japanese Nightingale"
"Our Better Selves"

3 Bryant Washburns
"Kidder & Ko"
"The Ghost of the Rancho"
"Twenty-one"

1 Irene Castle
"The Hillcrest Mystery"

Directors

George Fitzmaurice directed four; Robert Thornby two; other directors include Stuart Paton, Elliot Howe, Ernest Warde and Frank Keenan.

Each picture has been selected for real merit

Pathe Short Subject programs will make money for you when nothing else will; ask the nearest Pathe Exchange for the proof!

(Continued from page 266)

a cast for making the pictures would be made, that the exhibitor would have a voice in the fixing of that cost, and that after the picture had been completed and approved by the representative committee of the M. P. T. O. A., they also set the exhibition value.

It was his opinion that no picture should have an exhibition value in excess of $300,000 and that amount for super-specials only. In the event that the gross rentals exceed the exhibition value, the excess profit is to go to the organization. He appealed for the co-operation of the exhibitors. He expressed his opinion that $50,000 was a reasonable cost for a program five-reel picture. He said that he was paying First National 60 per cent. for distribution. That figure, he claimed, is exorbitant because other distributors charging 30 per cent. were "making a profitable business."

The greatest item in distribution, he said, is salesmanship. Under his scheme the salesmen would be eliminated. A debate between Mr. Hartford and delegates then followed. He stated that the exhibitor would be called upon to give the independents only the assurance that they would use good pictures and that it was the intention of those for whom he spoke to make none but "good, clean, money-making pictures." It was then suggested by certain delegates that the Board of Directors be empowered to make some sort of arrangement with Mr. Hartford.

Mr. Cohen here interrupted and said: "We are not in the producing or distributing business, gGentlemen."

Delegate Cody then asked about Movie Chats, to which the chairman replied that "they are made by the Kineto Company of America and the physical distribution handled by Hodkinson." He warned the exhibitors to remian on their own "side of the fence." A delegate accused the "producers and distributors of stepping outside the fence and for that reason the exhibitors were justified in taking a similar step."

A debate arose between Hartford and Crandall, the latter stating that producers did not sit in with distributors when exhibition values were placed. Mr. Crandall, a First National franchise holder, disputed this. Mr. Hartford said he was speaking only for himself. The matter was finally referred to the committee on business relations.

C. C. Griffin of the Business Relations Committee reported on another similar proposition. This proposition, he said, was "a non-profit distributing arrangement so far as exhibitors are concerned." The proposition, as outlined, would eliminate distributors. "I will solve lower rentals and guarantee the pictures that will make money for us," he said. He pointed out that the proposition provided for the incorporation of a subsidiary organizaiton to handle physical distribution of pictures.

The distribution would be carried on

What the Constitution Provides

AFTER specifying in the preamble the purposes of the organization, the constitution of the Motion Picture Theatre Owners of America adopted by the executive committee in article one confers the following powers and privileges; authority over organization affairs in all parts of the United States, to issue charters to states or subdivisions, care for the general welfare of picture theatre owners handling elements of national legislation as may affect their interests and keep watch over affairs of every character concerning the picture business: national matters to be handled in co-operation with state organizations, states to handle local matters with privilege of national assistance; right of appeal from state to national body which will act as court the decision being binding until next national convention.

Article two provides that none but bonafide picture theatre owners may become members and application must be made to the division in which applicant is located or directly with national organization if no subdivision exists.

Article three provides for supreme authority being vested in national convention also manner of selecting date and place, and manner of selecting delegates and time of such selection and notification to national organization; issuing of credentials, enrollment on national roste.. Section six provides all sessions shall be closed unless otherwise directed by majority vote of delegates in attendance and that open sessions can only handle matters specifically referred to it. Article also covers the manner of voting and provides roll call shall be ordered on any question at request of any four delegates from your different states. That any member may debate matters before convention by permission of presiding officer.

Section on state organizations covers manner of organizing such units and issuance of charters to them by the national body; and issuance of charters to units already in existence; also for holding of state conventions reporting of same to national body and that such units shall adopt constitutions and necessary laws not in conflict with constitution or decisions of national body.

Another section provides for the election of national president and other officers by ballot according to roll call of delegates, a majority vote determining the election also how nominations shall be made, manner of canvassing the vote, eligibility requirements of candidates, action where none receive a majority; installation of new officers; states the term of office shall be the interim between national conventions and specifies the procedure for calling special conventions.

Other sections specify duties of the national officers, giving the president supervision over financial affairs and power to sign checks drawn on the national treasury for proper expenditures; gives the delegates power to determine his salary, provides for maintenance of national office, specifies duties of other officers and gives board of directors power to fix salary of recording secretary, the furnishing of a surety bond by the treasurer, places appointment of executive secretary in hand of the president his compensation to be determined by board of directors.

Provision is also made for appointment by each state or subdivision of one member on executive committee with five additional to be appointed by the president, provides when and where it shall convene and specifies its duties, twelve to constitute a quorum; another section also provides for election by convention of twelve members to constitute board of directors, seven to constitute a quorum, gives president or majority of committee power to call meetings of this body specifying that notice shall reach each member at least three days before such meeting, and specifies their powers and procedure giving them supervisory charge over all business between convention periods and charge of financial affairs including the passing on bills certification of accounts and power for determining method of raising funds which shall be binding upon recognized subdivisions; gives them power to fill vacancies among national officers of dues or other sufficient cause subject to right of appeal to executive committee; gives directors power of action to meet emergencies, and charge of property of organization.

One section provides for location of headquarters in New York and another that any ten members in good standing in at least five different states may submit amendment in writing at least three months before convention, a two-thirds vote of delegates being required for their adoption.

Final section specifies that Roberts rules of order will govern all proceedings of convention not provided for in constitution.

under the supervision of a board of governors with representatives from each district. A distributing centre would be established in each zone with managers under salary. A general manager also is provided for, he to have supervision over the branch managers. The distribution of pictures, however, would be supervised entirely by the board, while a committee selected the pictures to be handled. The project, he said, was to be financed by still another subsidiary capitalized at $5,000,000 (tentative figure) with stock sold to exhibitors only at shares of $100 par value each. Only stockholders would be given use of the pictures under the plan outlined by Griffin.

The proposition was referred to the committee for consideration. Mr. Steffes then announced he had similar offers from Vitagraph, Hodkinson and others.

The election of members of the executive committee was then announced. The committee on insurance was not prepared to report. The following resolutions were reported by Chairman Burford of the resolution committee and passed, as was a resolution commending the use of theatres and screens by schools and other educational civic organizations. There was another resolution condemning the production of pictures starring Peggy Joyce and refusal of exhibitors to show such pictures.

A resolution protesting against censorship.

A resolution calling for closer co-operation with the Women's Clubs of America.

Gus Schmidt, of Indianapolis, here presented a resolution providing for the estabilshment of a picture reviewing board by the M. P. T. O. A., charging that reviews on pictures appearing in trade publications had misled exhibitors and in that way incurred the loss of thousands of dollars to theatre owners who had allowed these reviews to guide their actions in booking. Chicago was voted the 1923 convention city. At 4 o'clock adjournment was taken until 10 o'clock Friday morning.

Sidelights on the Washington Convention

WASHINGTON, D. C.—Within a stone's throw of the famous Arlington National Cemetery is located the U. S. Treasury and opposite the Treasury, on Fifteenth street, N. W., is situated the Washington Hotel. This hostelry has played no small part in the making of national and international history. But now it goes down into the records of the motion picture history as having housed the noisiest, yet most important, convention ever held anywhere under the auspices of an exhibitor organization. Last week we expressed it as our opinion that the convention would be as quiet and peaceful as a boiler factory in full blast. We were not half right. True, that was only the half of it, for as a matter of fact that the 1922 convention of the Motion Picture Theatre Owners of America turned out to be as harmonious as a gathering of the Bolsheviks and Royalists and as peaceful as a picnic attended by Socialists and capitalists. It was quiet as thunder.

There is no limit to which the ambitions press agent will go if an occurrence of the week here can be taken as an example. To begin with, let be known that among those present was Tom Blank, the producer. A clever publicity man sent on to Washington "cooked up" a stunt that was "guaranteed to know them cookoo." And it did, although the stunt didn't materialize. But that wasn't the press agent's fault; it was simply because a mere Vice-President and Congress of these Etats Unit would not do as the aforementioned praise agent had requested them to do. This ambitious lil' one wanted Congress to adjourn and the V. P. to call off all engagements to lead a procession to the Union Station to meet Mr. Blank. the world's greatest and only producer not worried by depression, Volsteadism, etc. But Coolidge couldn't see it that way, darn the luck. And Congress was too dutiful to want to cut a work day short. Nothing like that in Congress! Oh, no. The bait didn't go, so for good measure, the praise agent promised to have the procession led by a jazz band, and even went so far as to threaten to stage a banquet—at the producer's expense—in the evening. But then there are so many restaurants here that the genial gentlemen of Congress just could not see such a bribe and they again balked. And again, darn the luck! Now what Vice-President Coolidge wants to know is:

"Who's looney now."

Ah, but Calvin, old scout, these praise agents must have their little play. And then, too, what is Congress among friends?

Night life in Washington is a reckless affair. One can spend ten perfectly legal dollars in this city and not feel that he spent it. They are indeed hospitable here. This must be the burgh that invented the game of "put and take." They put all sorts of good ideas in one's noble cranium and take your bankroll. Ah, a most accommodating lot!

Ed Fay, who some day honestly hopes to become a regular politician and still at some later day a genuine showman, was one of the floor managers. Ed was at his best at this convention. He made one of those human New England village newspapers seem like the infant just learning to talk. Only Eddie was serious—with himself. But, ah, these film men are not to be fooled. But once in a while they will take a joke.

Somebody said that Eddie did a lot of blowing. Yes, but there are those who remember that it was his blowing years ago that made Fay's band what it isn't today.

Connecticut is famous for its Nutmegs. And it sent one down for the boys to gaze at. No, Bill True, is not referred to, for Bill was too busy wasting shoe leather to go on exhibition.

The convention was slated to start Monday, May 8. But the convention so far as some folks were concerned started on Thursday, May 4.

Poor lil' old New York; how it was abused. E'en its own son, Syd Cohen turned against it, aided and abetted by other States. Yes, and even New Jersey got even, judging from the returns.

Bill Cadoret from Kankakee and incidently head of the Illinois exhibitors hasn't been home in so long that he really does not know whether he still is owner of a movie house. Hence, Bill's going home next week to find out.

"Doc" Horator, who operates the Alhambra and Panthenon in Toledo, O., and his better half were here. "Doc" had promised himself a treat for many months, but the more precious half of the Horator corporation rushed him to lid shops. And really Bill was rejuvenated. This was one time the "Doc" put it over on the treasurer of the family.

Among the tunes that endeared themselves to certain folks here are the following:

"Carry Me Back to Old Virginia," "Below the Mason and Dixon Line," "Maryland, My Maryland" and "How Dry I Am.' "On the Gin, Gin. Ginny Shore," "I Was Born in Virginia." The Old Dominion is still in the lead, but Maryland's time is coming.

Cherrydale, Va., is a beautiful spot, but what one R. W. Baremore wants to know is why certain folk up North insist on saying that Virginia is not fascinating. Virginia knows how to treat her guest—and when the boys weren't in the lobby or their rooms, it was a 10 to 1 shot they were on the other side of the Potomac.

Frank Rembusch was here with bells on. But the bells just refused to rattle.

Somebody said Fred Schrader and Joe Lee couldn't distribute their daily convention paper at the Washington. You see certain folk just couldn't stand the truth—but they forget the fact that Uncle Sam is still in the Post Office business and willing to deliver anything within the confines of U. S. A. for one or two cents per.

We can readily understand why Congressmen need more money. Two boiled eggs, grape fruit, coffee and rolls and butter *only* cost $2.65. A very accommodating town this.

Ed Bingham of Indianapolis has a mind of his own—and everybody at the convention found that out. Ed didn't think Will Hays was being given a square deal. He figured that there is no harm in allowing a mind to express himself in the open. Besides there had been a lot of shooting about Hays—and some of the shots were hot ones. And Ed wanted to know what the shooting was for. And he told the Executive Committee so in no uncertain term. They turn out fighters in Indiana who know how to fight.

Harry Fields of Fox was very much here. Harry did little talking, but listened a lot. And he invested, too. 'Twas whispered that Harry cleaned up on the election.

Marcus Loew came on from New York. Loew, until he began to say what he really thought—or had the chance to say what he thought, was characterized by Cohen & Compay as "the greatest exhibitor in the country," told a few gents a few things it did them no harm to learn. Loew knows a thing or two about fair play that made some persons stand up and take notice. Marcus is small, but with his fighting clothes on—look out!

Most of the early arrivals visited the Pimlico track on Saturday, but some exhibitor yelled "Hay" to the horses and they deliberately turned right about face and ran to the stables.

Eddie Bonns of Warner Brothers was on deck as was his old boss, Jim Grainger, associated with Marshal Neilan. The two held one or two get-togethers that they will never forget. Here are a couple of hustlers who

overlooked no bet and before the week was out both Warner and Neilan were winners.

The Philadelphia contingent came down by automobiles. Included in the crowd, were Harry Stevenson, John Evans, Jay Emanuel, Lou Berman and Charley Goodwin.

Charley Burr of Affiliated Distributors, dropped into town to shake hands with the boys for whom his Johnny Hines feature, "Burn 'Em Up Barnes" made money this season. Charley has "I Am the Law," the Edwin Carew Northwester, under tow. Harry Crandall has booked this picture at his Metropolitan Theatre for a run, starting Sunday, May 21.

Bernie Fineman, associated with B. F. Zeidman in production of independent pictures on the Coast, was seeing trotting up and down the lobby. Yes, he wore the same old smile. Headed for the Federated confab in Pittsburgh on Wednesday.

Commander Wells Hawks. U. S. N., formerly of Fox and the best known press agent that ever wielded a pen, conceived a stunt or tacked a card, shook hands with his pals.

Billy Brandt of New York, announced that he will build a theatre in Mount Vernon, N. Y., this summer.

Lou Blumenthal of Jersey and other places hasn't missed one convention. Lou was one of those good listeners—but he thought a lot.

Now that certain exhibitors have ascertained that theirs is a screen press, they will soon come into the fold to try to improve the art Ben Franklin introduced here. There is no limit to some people's ambition.

There was much talk about the lobbies of the Washington and Willard concerning the organization of a 'second theatre owners' organization to take in the owners of all the first and second run houses.

A disappointment: Sol Brill didn't announce a new house.

And just to show that we were on hand, we'll say that we also saw Lee Ochs. The convention recalled fond memories for Lee.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, and his acting publicity director, Richard A. Weil, registered at the Washington on Monday night.

Ed Peters is through with treasuring. When he's treasurer he wants to be treasurer over something. That's the Texas idea.

Charles O'Reilly between rounds found time to hop over to a Pennsylvania restaurant to order fowl. Charles got it, but found that what he ordered was indeed foul.

For story-telling, this convention goes down in our book of memories as a world-beater.

The exhibitor and producer are not the only ambitious factions within this business. There were four daily specials published here. Some were read, others not.

Until Monday afternoon, someone said Sam Berman had been lost. But he was found —in Child's Monday night. And still smiling.

The biggest item on the expenditure books of the M. P. T. O. A. was transportation.

The accessories exhibit at the Coliseum on Monday attracted such an enormous crowd that reserves had to be called to hold back the crowd that tried to get in. The following firms had exhibits: Allied Laboratory, Dodge Manufacturing Company, Soencer Turbine Company, J. J. Rubey, Boeller Organ Manufacturing Company, Federal Sign Company, Stanley Frame Company, Southern Motion Picture Corporation, W. W. Kimball Organ Company, Simplex Projection Machine Company, H. G. Ward Automatic Ticket Company, Libman & Spanzer, American Seating Company, Mills Novelty Manufacturing Company, Powers Machine Company, Barthola Organ Company, Mov-Easy Chair Company, Jordan Piano Manufacturing Company, American Lux Company, Paramount Publicity Corporation, Famous Players-Lasky Corporation, First National, Select Pictures, Metro, Pathe, Vitagraph, W. W. Hodkinson and Universal.

Sam Bullock was about. Sam's accomplished wonders in that great State—Ohio.

Scandal was the watchword of some very mysterious sessions held prior to the opening of the convention, but then that is a feature of every honest-to goodness convention.

And just to inject color into the thing the Sells-Floto-Buffalo Bill-101 Ranch, all combined, Western show and circus, staged a parade on Monday morning that made many of the folks think they were back home. But every effort to secure use of the caliope for convention purpose failed.

John Mannheimer was jotted down by his New York friends as an anti-Cohen man, but he was one of the loudest boosters Sydney had at the convention.

M. J. O'Toole, in addition to being chairman of the public service committee, also headed the publicity committee.

A false rumor was circulated on Sunday night that the trade press and daily press representatives would be barred from all meetings. Fact is that the committee decided against the circulation of convention extras in the convention hall.

Steamroller tactics of some of the big political conventions were mere jokes in comparison with the rush system utilized during the Monday and Tuesday sessions. Even Teddy Hays couldn't see it.

Fact is Teddy registered an emphatic kick against the limitation on Senator Walker's speech before the exhibitors on Tuesday, claiming that while he was not pro-Walker he did want to "see all men get a square deal."

A little bird told us many little things. But now that it's all over we'll prove that there's nothing secret under the sun. This writer occupied a room directly over the meeting place of the executive committee. But then birdie will chirp, dontcher know?

Ray Rockett, president of Rockett Film Corporation of Los Angeles and W. W. Hodkinson stopped over at Mrs. Willard's place.

Bill True, Pramer, Fay, Cady, Steffes, and several others officiated as floor managers for the Cohen faction. Peter Harrison, O'Reilly, Brandt, Edelhertz, Brecker and Berman acted in the same capacity for the Walker crowd.

Jim Grainger was so sure a dark horse would win the M. P. T. O. A. presidency that on his journey to Pimlico he bet on one and won.

Every credit is due the local convention committee. Nothing was left undone. A good time was had by all. And the ladies certainly did have a most interesting and enjoyable visit.

It certainly was the largest exhibitor convention ever held. Take the word of old timers for that.

San Francisco, Los Angeles, St. Louis and Atlanta all wanted the 1923 convention, but Chicago beat them to it.

Jack Connolly, Washington representative of the National Association, is one of the most popular men in the Capitol, not only with newspapermen, but with Congressmen and national executives. He is a walking Washington directory. Anybody Jack doesn't know in Washington doesn't live there.

Most of the delegations came via the special train route.

The Executive Committee called personally on President Harding at the White House on Saturday morning, May 6, to induce the Chief Executive to attend the convention, but previous engagements prevented him from doing so.

Joe Warren, a law partner of Senator James J. Walker, stopped at the Shoreham Hotel, where also lived the West Virginia delegation headed by President-elect Tipton of Huntington, West Virginia.

'Twas said that the rental of booths at the exhibit hall brought in $20,000 to the organization.

H. B. Varner, of Charlotte, N. C., refused to worry. A little thing like a big little war within the ranks meant nothing in his life, so he managed to light his face with smiles.

R. F. Woodhull, president of the New Jersey Motion Picture Theatre Owners, was one of the livest delegates at the convention. Bob's association holds its convention next month. And Jersey does know how to put on conventions.

Peter Magaro from Harrisburgh, Pa., came down to see what all the shooting was for—and when it was all over he was certain that Harrisburgh is not a half bad place to come from.

Glenn Harper was the most paged man at the Washington—and the busiest of the busy during the convention, too.

The glances that Irvin Salyerds and some of the big town bunch exchanged between acts were not the sort you and I would like to receive seven days in the week.

In the Ohio delegation were noted Martin Smith, President of the State organization; H. H. Lustig, Sam Bullock, and "Doc" Horator. There were others, too.

As usual the biggest delegation came from New York. It exceeded the 150 mark. Rhode Island had the smallest delegation. Ed Fay, head of the organization there, was the sole representative.

Rev. James Shera Montgomery, chaplain of the House of Representatives, was voted one of the "best ministers in the country." He talked show business as fluently as he did religion.

Michigan sent a large delegation headed by Claude Cady of Lansing, H. M. Richey and J. C. Ritter of Detroit.

Dennis Harris headed the Western Pennsylvania delegation.

The Minneapolis-St. Paul and Chicago representations had a special train at their disposal.

Just when the exhibitors were most enthusiastic over prospects for Sunday openings, along came a communication from the Washington Presbytery asking that the exhibitors of the

country close their theatres on the Sabbath Day.

The Monday afternoon session of the convention was a friendly affair. But no one could locate his friends.

The entire executive committee was expected to remain in Washington until Monday, May 5th, when the music tax proposition was to be given a hearing before the Senate Committee on Patents.

It was estimated that 9,000 theatres were represented by the 2,000 exhibitors on hand here.

Now that our work is done we want to apologize to Jay Emanuel and others, occupying a room next to that of the writer's, for having tapped them to sleep with Remington, whom we blame for the disturbance.

Lin Bonner of First National was very much at home during the convention for the reason that before joining J. D.'s outfit Lin was news editor of *The Washington Times*.

Like the usual backward youth who is bashful in the park, but oh my in the parlor, M. J. O'Toole was as aggressive as a kitty in the open convention floor, but a bear behind closed doors. Which reminded that as a newspaper editor O'Toole made the champion star chamber orator.

Fred B. Warren, head of the American Releasing Corporation, on arriving here Monday night, told the exhibitors and the world in general that his firm had abolished the deposit system.

Now 'tis rumored that some exhibitors favor going into the music publishing business and also to act as agents to publishers in getting their copies into the five and ten cent stores. As we said before there is no limit to the possibilities of any man's ambition.

Among the tunes played by the Metropolitan Orchestra was "There'll Be a Hot Time in the Old Town Tonight." And it was the truth.

Life with certain gentlemen was just one meeting after another. They filled up behind closed doors and exploded in the open.

William Brandt, former head of the New York Theatre Owners Chamber of Commerce, was agreeably surprised when members of that organization early this week presented him with a gold engraved tablet secured to a bill fold, containing a life membership in that organization. The inscription was: "Life Membership Presented by the Theatre Owners' Chamber of Commerce to William Brandt, Its Founder, Organizer and Vice-President, April 4, 1922."

President Cohen shed tears at the opening session. "They accuse me of cowardice," he said, "but I don't know the meaning of cowardice when it comes to defending the rights of the organization."

Every delegation in the convention hall seemed to have arose as one man in cheering the arrival of the national officials, headed by President Cohen, at the opening session, but the New York delegation took no part in this warm reception.

C. C. Burr announced that "I Am the Law" opens for a week's run at the Strand Theatre in New York on Sunday, June 4.

Most of the eastern Federated exchangemen, en route to their own little convention in Pittsburgh, Wednesday, stopped off to see the fireworks and then, when certain they had all the dope, they rushed on to the Smoke city, ready for action. Julius Singer, eastern manager for Pacific Pictures Corporation, was one of these delegates.

Dick Barthelmess as a tribute to Harry Crandall and the M. P. T. O. A. flew down here from New York, stopping work on "The Bond Boy," which follows "Sonny," and grabbed the Washington-bound rattler at 2 o'clock. He appeared at Harry's house at 9 o'clock and hopped back to New York on the midnight sleeper.

More than five hundred ladies were present at this convention.

Sidney B. Lust made a crack that few of us will forget when he said that there was "plenty of entertainment with everything free—but only for the ladies." And they say the woman pays.

Sig Samuels of Atlanta was here. But he took no chances. He had his own supply of "sassprella."

Even at the height of the bitterest fights between them those once-upon-a time bosom friends—Cohen and Walker—referred to each other as Sid and Jimmy.

Washington officially welcomed the straw kelly this week. Few of the boys dared venture forth with the straws on Monday, but beginning with Tuesday they all bought. And paid handsomely, too. Boy, they seem to throw away the tags every time a delegate comes along.

Bill Sweeney, the "boy wonder" of Chicago exhibitor renown, was on deck and told the world that his city could stand an exhibitor convention for one week.

This certainly has been a strenuous week for the ladies, for they have seen everything within a radius of forty miles of the capital, everything in the capital and are due for excursion trips to eastern points of interest.

Ben Borowsky of Philadelphia said that when the convention committee selected the Willard Hotel as the original meeting place, they no doubt sought to give the affair atmosphere and had in mind that once there was a champion with that monicker. But like that pug the Willard went and did a flop.

The convention opened peacefully enough, but then one never can tell about future events. And this convention grabbed the prize of a season's one way ticket to Russia for starting a lot of things that will mean tough finishes.

The first big First National franchise holder to arrive on the battlefield was Mandelbaum of Cleveland.

Now comes along a rumor that while the initial First National-Goldwyn deal fell through, with Dick Rowland on the job, an even more important proposition will bring the two together under some sort of mutually benefiting arrangements.

A. J. Moeller, general manager of the M. P. T. O. A., was one of the busiest men at the convention and, despite the many bitter attacks made on him, he was one of the smiling brigade and particularly congenial with the most persistent of his editorial assailers.

There were more mysterious gents parading up and down the Washington lobby this past week than we have seen on the bread lines down at the old Bowery. Everybody seemed to want to say something, but few said it.

Ed Peters of Texas was mistaken for a Congressman on more than one occasion.

Sam Zierler, Sam Enchman, Ike Chadwick and Henry Siegel represented the F. I. L. M. Club of New York.

Jules Mastbaum, head of the Stanley theatres of Pennsylvania, was among the many theatre circuit executives on hand. Fact is J. M. got in just in time to hear the Cohen-Walker battle.

Eighteen hours were consumed in getting some action on the proposition of adopting some sort of constitution and by-laws by the executive committee. Steamroller tactics of the boldest type marred the efforts of those who forced certain provisions to be embodied in the by-laws.

Jack Woody and his personal representative, Phil Selznick, were much around and up with the birds in the morning. So was Max Milder who was here representing Select from Philadelphia.

Peter J. Brady, of New York, a well-known A. F. of L. leader, hobnobbed with the exhibitors and retold a thousand times what organization has done for Equity—which is the M. P. T. O. A. of the legit.

Some of the gags pulled at the conventions, if properly jotted down, will make wonderful material for Shubert's Affiliated circuit next season. Max Spiegel, please take notice.

Lawrence Goldman ran into a peck of hard luck during the convention. First it was a sore throat, then a severe cold, followed with an equally severe headache. And to make it complete along came a toothache.

Louis Blumenthal and Bill Brandt, together with their wives, made the trip to Washington by auto and stopped off at Charley Whitehurst's Century Roof in Baltimore en route. And if you haven't been to the Roof you have not seen America.

They made M. J. O'Toole a member of so many committees that as head of the publicity committee he was as useful to the newspaper and trade press crowd as a pair of pajamas for an elephant.

Poor M. J. they all seemed to pick on him. Even little Leo Brecher of New York, who stands five feet five and a half—he says he's that tall—had his say. When the pyrotechnic display of Monday was at its panic stage, O'Toole jumped onto his feet and uttered some mean cracks that Leo didn't just like. Whereupon the champ from the Big Town shouted, "Sit down, O'Toole." And O'Toole did.

Eddie Bonns of Warners led an army of colored boys through the lobbies of the Washington and Willard hotels, despite the fact that the managerial czars had ruled against such displays. But none dared stop the energetic and enterprising Edward.

Here's a placard in the dining room of the popular Occidental Hotel that attracted no little attention from exhibitors:—

"Controversies of all kind only serve to continue excitement and passion—Robert E Lee."

Lady chauffeurs are the latest fads. Mrs. R. A. Pramer motored all the way from Omaha with friend husband. Ditto for Mrs. "Doc" Horator from Toledo. And Mrs. Ed H. Bingham from Indianapoils. And Mrs. Bill Brandt from New York. And many, many others.

Boys, as Earl Hudson says, once it get's in your blood you just can't keep away. Wandering around the neighborhood of the Washington was Crandall who was formerly with Goldwyn. He is out of the game at present but just could not keep away.

One of the busiest little boys who were buttonholing exhibitors was Bert Adler. What for? Well that is a deep, dark secret.

Notwithstanding the fact that he owns two or three theatres scattered around the country and aside from his that he is chairman of the Screen Star-Charity Popularity contest in New York for the A. I. C. P., Marcus Loew managed to put in an appearance early in the week. Incidentally, finding out when he arrived here that he had a house in this town, he immediately arranged for a special showing for the bunch and their wives of "The Prisoner of Zenda" at Loew's Palace Theatre at 11 P. M., Thursday night, which was well attended.

The national trade papers were not the only ones that were well represented in Washington. Greater Amusements, the peppy regional published in Minneapolis had a delegation at the Lafayette Hotel, and say, those boys do know how to entertain.

Sidney Lust, Harry Crandall, Lawrence Beatus and all the rest of the Washington boys are certainly regular fellows; busy every minute trying to suit everybody and make everybody happy and glad they came to Washington. Did they succeed? Well, in Irene Bordoni lingo, "I should so say."

But not to detract from the credit due the Washington scouts, love of "fair play" makes us add that the kind hearted weather man who evidently remembered the brand he dished out in Minneapolis last year and is trying to atone, certainly did his bit. Oh, well, the Washington Hotel is not far from the headquarters of the Weather Bureau and maybe some of the Washington boys have a pull over there.

Teddy Hayes, of Minneapolis, is apparently a firm believer in that "pull with the Weather Bureau" stuff. In apologizing for last year's weather, he took particular pains to thank the committee on arrangements for the ideal weather they had on tap.

Some beautiful burg this. If the Washington boys don't look out they will be overwhelmed with competition for 'most everybody has decided they would like to live here. First thing you know somebody will start the ball rolling by selling his house and building a new one in Washington and this will start the avalanche.

Of course, nobody got up soon enough to enjoy it, but somebody started the rumor that a stroll around the white grounds, directly opposite the hotel early in the morning would make you glad you are living and act as a wonderful tonic. But who needs a tonic here with all of the fireworks that has been on tap all the week. The air is full of radio messages, looks, signals and everything, broadcasted at every known and just as many unknown metre lengths.

Monday night just after the fireworks had started, the delegates from New York were the centre of many hot discussions in the lobby in which the Status of the T. O. C. C. seemed to bob up continuously. Someone made the crack that the producers were behind the organization. A kind friend who loves a scrap whispered this to Joe Landua and when last seen, he was wading right into the bunch with "blood in his eye."

A late arrival, who reached the thick of the battle ground on Tuesday morning, was Earl Hudson of First National. Many bets were made that Earl could not stay away and when he did show up he confided to the boys that he heard the circus (the Sells-Floto-Buffalo Bill, etc., combination of course), was in town and when he smelled the sawdust and tan bark, he just could not keep away.

Just because the circus parade immediately preceded the opening of the sessions on Monday, some one started a base rumor that it was another Cohen ballyhoo.

The boys in charge of the publicity and exploitation have done good work. Placards welcoming the M. P. T. O. A. adorn hundreds of windows on Pennsylvania avenue, F street and other prominent thoroughfares, while the street cars carrying announcements of the Accessory Show at the Coliseum.

The ballyhoo staged by Eddie Bonns, the live Warner Brothers exploitation man here, made this city stand up and take notice on Tuesday morning. Eddie employed thirty "low yallers" here and supplied each with a banner on which was interesting reading. One banner in line read: "On the Job—Moving Picture World." The procession was led by a happy colored jazz combination. The ballyhoo, which started in front of the Washington Hotel, moved along Fifteenth street, by the White House, down Pennsylvania avenue to the Coliseum. And street ballyhoos here are as easy to get as on the boardwalk in Atlantic City. But Eddie put it over with the result that the entire town talked about the idea. It was the biggest and best publicity stunt ever pulled in Washington.

Later in the day Bonns headed a committee of officials and distinguished citizens here which greeted Thomas Ince to the city. The stunt went over like a million dollars and again Eddie broke into valuable newspaper space. The ballyhoo was so good that the papers fell line, sinker and all. And when Ince came to town they again had men on the job. Here's a praise agent who GETS what he goes after—and big results, too. Eddie knows what they want—and gives it to them just like his firm, they serve the exhibitor by giving him pictures his firm want. And in that fact is the secret to the success of that phenomenal organization.

Irving Lesser, of Western Pictures Exploitation Company, of Los Angeles, who is in charge of the New York offices of that firm; Bert Adler, one of the livest of the li-ve publicists and business managers in the business; Harry Davis, millionaire theatre owner of Pittsburgh, and Dave Seigal, of Royal Pictures, Philadelphia, arrived in time to attend the pyrotechnic display. But they are still seeking some answer for all that happened.

Marcus Loew set all reports at rest on Wednesday morning by announcing that he had heard from Will Hays, who acknowledged receipt of the M. P. T. O. A.'s invitation to speak at the banquet on Wednesday night and that he would be here. Rumors galore had been circulated on this supposed mystery for several days.

Sidney Kent, of Famous Players, was on hand, renewing old acquaintances and otherwise looking generally satisfied to be among the living.

The moon shines brightly on both the Virginia and Mary-land shores. We make this statement after personal investigation.

Los Angeles daily newspapers assigned special writers to cover the convention.

Dick Weil was on the job for Arrow and while we were shaking mitts with him along came a letter from Charles Davis, the Arrow publicity man, who reported continued big business for "Ten Nights in a Barroom."

When it comes to fighting for something in which he has set his heart they don't make them any more aggressive and gamer than Billy Brandt.

Through the courtesy of Jack Connolly and Wells Hawk representatives of the press were given the privileges of the National Press Club.

John Casey, the official movie and theatrical censor of Boston, stopped off in town en route from Atlanta to the New England metropolis. John spoke in the southern city on the censorship proposition.

Jules Mastbaum didn't disappoint the crowd and it is rumored that before the month is out he will join the association. Mike Comerford has talked organization so much to Jules that the latter is now convinced he belong in it.

Gus Schmidt is as good a chauffeur as he is politician and exhibitor. He is exhibitor by necessity, politician by hobby and driver of his own for pleasure. He drove all the way from Indiana.

Warner Brothers owe Eddie Bonns a vote of thanks. When the convention adjourned there wasn't a single exhibitor or a resident of Washington who didn't know that they will release "Main Street," "Brass," "Broadway After Dark," "Little Church Around the Corner" and "From Rags to Riches" and "Little Heroes of the Streets."

Jake Wells, former ball player, still owner of the Richmond ball club, and one of the biggest and most influential theatre owners in the country, was on deck.

The delegates and other film men at the convention were shocked at news of the death of Maxwell Karger, who, it was understood, had been signed by Bobby North, who is also here, to make a series of productions for release through Federated exchanges.

Unusual appropriateness markes the selection of the arena in which the Cohen-Walker pyrotechnics were held; one one side of the Washington Hotel is the New Willard, which recently experienced a disastrous fire, and on the other side is the Treasury Department Building, bearing visible evidence of fire damage to its roof. To cap the climax, the event was staged in the Hall of Nations.

O'Reilly and a Red, Red Rose. No, this is not the title of a new Irish song, but it was Charlie who first burst forth before the delegates wearing this emblem, while many others were wearing the yellow poppy distributed by the San Francisco Boosters. The appearance of Billy Brandt with a large box soon cleared up the mystery when it developed that the rose was the symbol of the New York delegation.

If you have ever been to a prize fight you will appreciate the feeling of tenseness and suppressed excitement that permeated the convention hall before the beginning of Tuesday's memorable session. There were no preliminaries, however, to while away the time between 1 o'clock, the hour scheduled, and 2, when it actually began, and the situation was getting more tense for every minute of delay.

A very busy man just before the "big event" was Irvin Salyerds, judging by the way he was darting around all over the hall.

Jules Michaels, the Beau Brummel from Buffalo, was considerably in evidence; his display of sartorial elegance did certainly give the boys an eyeful.

There were a lot of ladies in the convention hall with whom Billy Brandt made a hit despite the "political" affiliations of their men folks, for Billy was generous with his supply of roses and each one was accompanied by the well-known Brandt brand of smile.

Pete Magarro, of Harrisburg, was another exhibitor doing considerable foot-work around the hall prior to the "big doings" on Tuesday.

There is something in a name after all. Felix Feist, he of the same surname as a well-known music publisher, it develops is "some" musician himself though he has been hiding his

light under a bushel. It is being whispered around that Felix made quite a hit among a select few with a clever little number of his own composing which embodied appropriate descriptive music for Cohen, Walker and several others who are largely in the public eye at this conclave.

A great little bunch of rooters are the western Pennsylvania boys, and they never lose an opportunity to use their Rah! Rah! Rah! stuff. They pulled it each day before the session got under way.

The Ohio boys were not far behind with their yell either, and at Monday's session the delegates were treated to a vocal competition between the Ohio and the western Pnnsylvania delegations which lasted for several minutes.

Though the California boys got the start on them in boosting for the next convention, the Chicago crowd, efficiently led by W. J. Sweeney, put in some good work and by Tuesday night a large lot of the delegates were wearing the blue and gold Chicago badges.

Somebody in the Indiana delegation is a diplomat. He helped to relieve the tension of the long wait before Tuesday's session by starting his delegation to singing that old song about "What's the Use of Worrying" and ending with "Smile, Smile, Smile." Oh, boy, this came at an opportune moment and acted as a regular tonic.

Cohen's entrance at this session was greeted with enthusiasm, and so was Jimmy Walker's. Jimmie's certainly made up in volume what it might have lacked in numbers.

We do not know whether J. Julian Brylawski ever directs his own orchestra, but, after the way he handled the crowd during the singing of "America," we'll say that he's the boy for the job alright.

Roll Call of Who Was Who at the Convention

Sydney S. Cohen, New York; C. C. Griffin, Oakland, Cal.; C. A. Lick, Fort Smith, Ark.; C. W. Gates, Aberdeen, So. Dak.; Jacob Lourie, Boston; A. C. Hayman, Niagara Falls, N. Y.; G. A. Roberts, Albany, N. Y.; John S. Evans, Philadelphia; Col. H. E. Varner, Lexington, N. C.; L. J. Dittmar, Louisville, Ky.; Claude Cady, Lansing, Mich.; E. H. Bingham, Indianapolis; Glenn Harper, Los Angeles; W. D. Burford, Aurora, Ill.; Edward M. Fay, Providence, R. I.; Charles L. O'Reilly, New York; Samuel I. Berman, New York; H. H. Lustig, Cleveland; E. T. Peters, Dallas, Tex.; W. A. Steffes, Minneapolis; W. A. True, Hartford, Conn.; W. W. Slocum, Detroit; R. Fisher, Detroit; W. W. White and wife, Detroit; Arthur Bear, Detroit; Mr. and Mrs. J. E. Niebes, Detroit; Mr. and Mrs. Fred Rumler, Mrs. S. I. Berman, New York; Mr. and Mrs. E. T. Hall, Detroit; Miss Cleo Whitehead, Eaton Rapids, Mich.; Mr. and Mrs. J. R. Denison, Monroe, Mich.; Mr. and Mrs. H. M. Ritchey, Detroit; Mr. and Mrs. J. F. Wuerth, Ann Arbor, Mich.; Glenn Cross, Battle Creek, Mich.; W. S. McLaren, Jackson, Mich.; Phil Gleichman, Detroit; W. S. Butterfield, Battle Creek, Mich.; Miss Freda Levine, Detroit; Walter Vincent, of Wilmer & Vincent, New York.

Charles L. Hamer, Ithaca, N. Y.; Arthur James, editor-in-chief of Moving Picture World, New York; Roger Ferri, of Moving Picture World, New York; Earl G. Vandiver, Kennett, Mo.; Henry Bieberson, Jr., Delaware, O.; Joseph Mogler, St. Louis; Miss R. Hennington, Saginaw, Mich.; L. S. Rothenberg, Brookline, Mass.; H. B. Franklin, Buffalo, N. Y.; Fred J. Dolle, Louisville, Ky.; Senator James J. Walker, New York; Joseph Warren, New York; James Grainger, New York; W. W. Whitson, San Diego, Cal.; Harry Handel, Pittsburgh; Nathan Friedberg, Pittsburgh; Harry Stevenson, Philadelphia; J. M. Seider, New York; H. C. Horater, Toledo, O.; F. J. Rembusch, Shelbyville, Ind.; R. F. Woodhull, Dover, N. J.; John C. Collins, Rutherford, N. J.; Peter Magaro, Harrisburg, Pa.; Jerome Casper, Pittsburgh; Fred Herrington, Pittsburgh; Paul Jones, Pittsburgh; Dennis Harris, Pittsburgh; Mr. and Mrs. M. Barr, Brooklyn; Mr. and Mrs. John S. Mannheimer, Brooklyn; Mr. and Mrs. Eisenstadt, Brooklyn; Mr. and Mrs. R. Sanders, Brooklyn; Mr. and Mrs. M. F. Sandman, Brooklyn; Mr. and Mrs. S. S. Mannheimer, New York; Mr. and Mrs. H. P. Perlman, New York; Mr. and Mrs. David Keizerstein, Bayonne, N. J.; Joe Perl, New York; L. A. Burnstine, Springfield, Ill.; H. P. Dauson, Beaver Falls, Pa.; William Benton, Saratoga Springs, N. Y.; Mr. and Mrs. W. H. Linton, Utica, N. Y.; Jules Michaels, Buffalo; Walter Hayes, Buffalo; Samuel Suckno, Albany, N. Y.; George Roberts, Albany, N. Y.; James Ryan, New York.

George B. Smith, New York; L. W. Boynton, New York; Howard J. Smith, Buffalo; H. W. Scherer, Johnstown, Pa.; Martin Quigley, Chicago; John Spargo, New York; Morris Needles, New York; M. J. O'Toole, Scranton, Pa.; A. H. Moeller, New York; L. Geller, New York; Bernard Edelhertz, New York; Alton Bradbury, New York; I. J. Dittmar, Louisville; Mr. and Mrs. Benjamin Apple, Troy, N. Y.; Mr. and Mrs Sidney Otner, Troy, N. Y.; Mr. and Mrs. Sidney S. Samuelson, Newton, N. J.; M. B. Horwitz, Cleveland; Martin Smith, Toledo, O.; J. J. Kingston, Salamanca, N. Y.; J. J. Rubens, Aurora, Ill.; A. A. Elliott, Hudson, N. Y.; Louis Bache, Washington, D. C.; Harry Crandall, Washington, D. C.; Sidney Lust, Washington, D. C.; Tom Moore, Washington, D. C.; R. E. Baremore, Miss Louella Parsons, New York; Mr. Goldberg, Baltimore; Sam P. Rubin, New York; Charles Steiner, New York; Samuel Sonin, New York; Harry Angell, Detroit; Robert Codd, Detroit; Mr. and Mrs. William Brandt, New York; Fred De Lodder, Detroit; Charles A. Goldreyer, New York; W. W. Hodkinson, New York; H. W. Cress, Kansas City; Sam Harding, Kansas City; W. E. Landau, New York; Marcus Loew, New York; Adolph Zukor, New York; Francis A. Mengin, New York; Sam Peyser, New York; Leon Rosenblatt, New York; Louis Blumenthal, New York; Charles Haring, New York; Michael Rosenblom, Charleroi, Pa.; F. C. Smoot, Parkersburgh, W. Va.; J. E. Storey, New York; A. F. Sams, Windsor-Salem, N. C.; Walter Silverburg, New York; J. S. Lustig, Cleveland; Phil Selznick, Cleveland; Sam Abraham, Cleveland; A. V. Vandeberg, Cleveland; John Silha, Chicago; Charles E. Whitehead, Baltimore; J. S. Woody, New York; William A. Johnston, New York; Edward Manus, New York; John Alicoate, New York; Joseph Dannenberg, New York; Jack Connolly, Washington, D. C.; Thomas Grant, Washington, D. C.; Oscar Cooper, New York; Nelson B. Bell, Washington, D. C.; Earle F. Dorsey, Washington, D. C.; Julian Brylawski, Washington, D. C.; William C. Murphy, Washington, D. C.; Abe Dresner, Washington, D. C.; Lawrence Leatus, Washington, D. C.; Morris Davis, Washington, D. C.; Fritz D. Hoffman, Washington, D. C.; Mark Gates, Washington, D. C.; Irving I. Salyerds, Rochester, N. Y.; Sam Bullock, Cleveland, O.; Lou Berman, Philadelphia; Eddie Bonns, New York; Harry M. Warner, New York; Dr. W. E. Shallenberger, New York; Sam Zeirer, New York; Herman Jans, Newark, N. J.; Max Speigel, New York; Sol Brill, New York; Joseph Quittner, Middletown, N. Y.; Louis Brecker, New York.

C. C. Burr, New York; B. F. Fineman, Los Angeles; Walter Silverburg, New York; H. P. Wolfberg, Huntington, W. Va.; A. B. Hyman, Huntington, W. Va.; C. E. Tipton, Huntington, W. Va.; C. G. Becker, Charlestown, W Va.; F. A. McGrew, Charlestown, W. Va.; Hopkinson Smith, Birmingham, Ala.; Sidney S. Koch, Altoona, Pa.; L. G. Woods, Pittsburgh; H. B. Kettler, Pittsburgh; Al. H. P. Sayers, Chicago; Gus Inglis, Los Angeles; Julius Singer, New York; M. A. Seibert, Mountville, W. Va.; F. S. Smoot, Parkersburg, W. Va.; Charles Smoot, Parkersburg, W. Va.; Lee Ochs, New York; Jack Clifford, Chicago; Sam McCurdy, Baltimore; Frank Durkey, Baltimore; Jay Emanuel, Philadelphia; Frank Hornby, Baltimore; C. C. Griffin, Los Angeles; W. A. Steffes, Minneapolis; Gus G. Schmidt, Indianapolis; Joseph Stern, Newark; Sol Brill, New York; L. J. Dittmar, Lexington, Ky.; Charles H. Bean, New Hampshire; Joseph G. Rhode, Milwaukee; H. H. Lustig, Cleveland; A. J. Bethancourt, Baton Rouge, La.; Fred C. Seegert, Kenosha, Wis.; Ray Rockett, Los Angeles; Charles T. Sears, Kansas City, Mo.; Percy G. Wells, W. C. Patterson, Atlanta, Ga.; H. M. Richey, Detroit.

Charles H. Goodwin, Philadelphia; David Barrist, Philadelphia; Jay Emanuel, Philadelphia; Harry Stevenson, Philadelphia; Lieutenant Commander Wells Hawks, U. S. Navy; Major Tom Evans, New York; Eddie Connors, Edward M. Saunders, New York; Mrs. Derr, Benjamin Leo, Max Milder, R. W. McMann, S. Klinger, Al. Freidman, E. Mandelbaum, of Cleveland; Sam Barch, Bert Adler, of New York; W. P. Albrech, C. J. Trenkle, W. F. Koler, G. P. Brett, Max Chetkin, Wm. R. Pattie, V. A. Anderson, Joseph A. Hines, New York; Fred Beecroft, New York; M. Brenner, Philadelphia; J. W. Brady, Philadelphia; M. Stiefel, Philadelphia; C. Siegel, Philadelphia; R. Courduf, Philadelphia; J. Cook, Philadelphia; C. Rappaport, Philadelphia; C. Stamper, Philadelphia; C. F. Hopkins, Philadelphia; Boyd Chamberlain, Philadelphia; Peter Magaro, Philadelphia; H. Schad, Philadelphia; S. Hyman, Philadelphia; Michael Comerford, Scranton; Arthur Luce, Philadelphia; J. R. Cadore, Scranton, Pa.; I. Epstein, Philadelphia; Mrs. Courduf, Royersford, Pa.; George Aarons, Philadelphia; M. Femman, Philadelphia; Harry Millman, Philadelphia; Walter Hassinger, Bryn Mawr, Pa.; Ida Fisher, Chestnut Hill, Pa.; Ben Borosky, Philadelphia; M. Rosenberger, Perkasie, Pa.; C. Dietrich, Tunic Kamock, Pa.; Gene McAltee, Mahoney, Pa.; Hugh Campbell, Hazelton, Pa.; Joseph Schevna, Lewistown, Pa.; George Morris, Scranton, Pa.; Fred Herman, Scranton, Pa.; Joseph Duffy, Scranton, Pa.; Dean Rundle, Scranton, Pa.; Harry Speigel, Scranton, Pa.; Richard Weil, New York; Harry Fields, New York; Thomas Ince, Los Angeles; Lyn Bonner, New York; Wendell Milligan, advertising manager of Moving Picture World; Sam Grand, Boston; Bobby North, New York.

News Reel Censorship Before Court; Expect Early Decision on Pathe Plea

ARE news reels to be subjected to continued censorship in New York State? The Appellate Division of the Supreme Court will answer this question in the near future, following the presentation in Albany on May 10 of arguments by Attorney Frederick Coudert, representing Pathe Exchange, Inc., of New York City, and Deputy Attorney General Arthur E. Rose, appearing in an official capacity for the New York State Motion Picture Commission. A decision is expected within a few days.

Meanwhile, Hope Hampton, sealskin suit and all—but in the celluloid—reposes in a huge vault of the Appellate Division at Albany, an interesting and important exhibit submitted at the last moment by Attorney Coudert in substantiation of his contention that the picture should not be classed as an indecent one, a matter which the cold, judicial eyes of the court will determine, and which may become an important factor in the decision itself.

Not that Hope Hampton was the center of attraction, or argument, if you will, before the Appellate Division. The case is one of supreme importance, involving in a sense the future of all news reels. The decision, coming from one of the high courts of the Empire State, will have a far-reaching effect in courts throughout the entire United States.

The case, in its presentation at Albany last Wednesday, was the last on the day's calendar. Representing Pathe, Attorney Coudert was accompanied by Lewis Innerarity, secretary of Pathe Exchange, Inc. In opening his presentation of arguments against a continuance of censorship of news reels by the New York State Motion Picture Commission, Attorney Coudert said that the question was one involving constitutional rights.

Briefly, Mr. Coudert reviewed the current event film, saying that it was akin to the newspaper of today, in that while the newspaper recorded events of world importance by the use of type, that the news film portrayed and placed these events in vivid fashion, but as news, before the people of today.

"The freedom of the press consists in freedom from interference before publication. News films are a part of the press and a part of the publications of the world today ,and as such should be immune from censorship. Deputy Attorney General Rose contends that because the filming of some event or some person shows that event or person as though in actual life, such pictures become more dangerous to the morals. This I deny.

"There is neither reason nor intelligence in any law which demands a censorship of motion news pictures while the newspapers go immune. If we have to wait for the whims of censors, then the news becomes practically valueless. This news service depicts the events transpiring in the world today. It is probably the most important record of its kind that will ever be devised. It should not be submitted to the censorship of one or a group of persons who presume to say what millions shall see."

In combatting the arguments that had been presented by Mr. Coudert, Deputy Attorney General Rose first quoted the chapter under which the New York State Motion Picture Commission was created. Mr. Rose contended that there existed a difference between newspapers and news reels, and that because of that difference, the latter should be subjected to censorship. His contention was that newspapers are sold onthe streets to the individual, who is privileged to buy or not, as he chooses, but that news reels are only sold to theatres and places of amusement to which admission prices are charged.

Mr. Rose told the court that any one of the judges before him, should he by chance have a projection machine in his home, had a perfect right to contract and buy any news reel which Pathe or any company turned out, without its having been subjected to censorship. But when it comes to places of amusement, said Mr. Rose, it is entirely different.

"If it were not for exhibitions and places of amusement," said Attorney General Rose, "this class of pictures, known as news reels, would not be manufactured. We have no desire to prohibit Pathe or any other company in the sale of these pictures, but the law is explicit in saying that pictures shown in places of amusement where admission prices are charged, must be passed upon. No harm has been done by censoring these pictures. They have gone on week by week since August 1, and there has been no delay in their business.

"I differ, however, from Mr. Coudert in that these news reels depict only important events. I refer to one picture in which I think Hope Hampton appeared, the deletion of which started this very thing which we are arguing out this afternoon. This woman undressed in some sort of a portable bath house with flimsy covering, and then, clad in a sealskin, walked out and plunged into the water."

Attorney Coudert, probably anticipating some such reference to the deletion, informed the court that he had the very film in question in the room, and that he would indeed be pleased to leave it to the court to decide whether or not it was indecent.

"She was clad in sealskin," said Mr. Coudert.

"My friend," interrupted Deputy Attorney General Rose, "doesn't say how much sealskin."

And so the argument concluded. A decision will probably be forthcoming within the next few days.

Famous Players Closes $500,000 Deal in Twin Cities with Pantages and Friedman

THE Famous Players-Lasky Corporation has closed contracts with the Pantages Theatre interests of Minneapolis and Joseph Friedman of the Tower Theatre, St. Paul, for exclusive showings of their pictures for one year in the Twin Cities at a reported price of $500,000, or $250,000 for each city. The contracts are for one year and followed extensive negotiations between the Paramount interests, John J. Cluxton, personal representative of Alexander Pantages, and Joseph Friedman.

The contracts, said to be at the highest figure ever set for Twin City showings, provide, it is reported, for a flat rental basis. A certain amount is to be set aside monthly for exploitation purposes. The pictures are to be booked day and date, so that both theatres may tie up on advertising. The continuation of the contracts is optional.

The Tower Theatre was built last year by Mr. Friedman. It is in the heart of the downtown district of St. Paul and the only "independent downtown house in the Twin Cities devoted exclusively to pictures," according to its advertising.

The Pantages has been closed for some time while extensive remodeling and interior decorating has been done. It reopened formally May 7. It is now being managed by Warren F. Lemon, who until recently was manager of the State Theatre of Minneapolis.

Film Possibilities in Brazilian Jungle

Word has come from Senor Carlos Herndl of Goyaz (Capital) Brazil of a great opportunity in that country of making a motion picture of high entertainment and scientific value.

There is a remote region in the Jungle of Brazil known as the Araguaia River where the native Indians indulge in highly spectacular methods of hunting.

Little is known of these people, their habits and mode of living, and Senor Herndl is prepared to direct and accompany an expedition into this country for the purpose of obtaining a film.

Take This To Your Local Editor and Ask Him To Print It

No. 5

More Truth About Hollywood

By WILLIAM PARKER

IT was only a short while ago that a young man friend of mine telegraphed me to meet him at the Arcade station; he was coming from the East for his first vacation in Los Angeles.

"Well," I said, after the preliminary greetings, "of all the superlatively advertised charms of California, what do you want to see first?"

Eagerly he replied: "The hop joints, the dens of vice, the love bungalows of Hollywood!"

We climbed into an auto and headed up Central Avenue, a short cut to Sunset Boulevard. A frown of disappointment had begun to gather on the forehead of my friend as we sped through the wholesale district, over industrial tracks, past unprosaic cold storage plants and unattractive buildings given over to the wholesaling of farm implements, oil drilling machinery, restaurant supplies. I truly believe he expected to see gaily-garbed Rodolph Valentinos twanging liquid notes from seductive guitars while entrancing Nazimovas gracefully whirled in unison to the strains of La Paloma.

We stopped at one of the big studios in Hollywood.

"Umph," he muttered. "Where are the bathing girls? I thought every studio had a flock of them."

"The bathing girl has been relegated to the limbo of forgotten things. She was a seasonable novelty, coming into style like the short skirt and giving the public something new to see and talk about."

On Hollywood Boulevard we came upon a motion picture company working in one of the largest churches.

"You don't mean to tell me," exclaimed my friend, in amazement, "that the pastor gave his permission for this scandalous sort of thing?"

We found the amiable pastor, a man with steel blue eyes, chatting with the leading woman of the company. Truly a disgraceful proceeding in its entirety!

"Well," mused my credulous friend, "I had no idea there were churches in Hollywood."

To this I remarked: "There are twenty-one churches in Hollywood. The average attendance at these churches is 40,000—with Hollywood's population estimated at 70,000, 30,000 of its residents being employed in the studios. One church holds seven services every Sunday to care for the throngs at its edifice. At another big church hundreds of persons are turned away at every service."

"For the love of Mike," interrupted my friend, "cut out the statistics. Let's go to a cabaret where we can dance and meet some of the film Janes."

"I am sorry," I told him, "but when Hollywood voted to annex itself to Los Angeles it retained some of its charter provisions one of which prohibits dancing and cabaret entertainment in cafes."

But my friend was not to be disillusioned by statistics.

"Look here, now, you can't tell me—to be specific—that little Miss ——— is the sort of a girl she should be."

"No," I replied frankly, "she is not. Were she an ordinary girl a good sound spanking would be of vast benefit to her and to the motion picture industry as a whole."

"It is so easy—" there was a sneer in his tone—"then why isn't it done?"

"I will tell you why. In the days before motion pictures came into vogue, Mama ——— , a blue-nosed Yankee woman, was a stock actress of mediocre ability, and with a sniveling brat on her hands. She never knew whether her next week's booking would be in vaudeville or the poor house. Can you imagine her feelings when this same brat jumped into public popularity and a large salary because of a winsomeness which appealed to motion picture audiences? Mama ——— now has diamonds, limousines, a mansion and an English accent. And you would ask her to spank the source of this luxury!

"There is an accepted belief that the motion picture industry has raised certain popular actors and actresses to their high positions. The public, the movie fan, has reared most of these idols and I have yet to see an idol sans clay feet. But do not forget that there are prominent actors and actresses who have won their way to fame by dint of hard labor. This type of actor and actress is respected and encouraged by the picture industry. The other type is the cross we bear, a type wished on us to our seemingly everlasting damnation by a public woefully deficient in its ability to discriminate between talent and trickery.

"Is it fair, I ask you in all earnestness, to believe that because a few have touched pitch we are all defiled?"

"Gee whiz!" ejaculated my friend mournfully as the waiter set down our orders. "You have certainly ruined my vacation. I came out here to learn all the 'dirt' about Hollywood."

American Releasing Company Abandons Deposit System on Exhibitor Contracts

THE first revolutionary change to be announced in long-established film policies for the coming season, but effective instantly as well as later, comes from American Releasing Corporation which announces the immediate abandonment by that company of the taking of cash deposits from exhibitors on film rental contracts.

Every organized exhibitor body in the United States has placed the deposit system under fire for the past ten years and many exhibitor delegations have called upon the home office executives of the various distributors with requests or demands for its abandonment.

At a time when other matters of great moment are demanding the attention of exhibitors, and with the contract deposit problem lying dormant and unsolved, American Releasing, the newest of the international distributing companies, announces through Walter E. Greene and F. B. Warren that now and henceforth the signature of a theatre owner on his written buying commitment to play the pictures released through that company is the only guarantee American Releasing will require. Their announcement, significantly made at a time when several thousand delegates are attending the Washington convention, reads in full as follows:

Text of Announcement

"In the twenty-year-old motion picture industry no nation-wide distributing company has had the courage or the foresight to go it alone on its own money without falling back upon the exhibitor for deposits on theatre contracts. Much of the ill repute and scandal attached to the distribution past and present had its origin in the actual or fancied misue of exhibitor funds for the financing of lame duck distributing machines.

"American Releasing Corporation takes pride in announcing that today, with this announcement, we become the first and only company operating in the United States of America that neither asks nor requires any deposit from any exhibitor signing a contract to play the pictures released by our company.

Have Returned Deposits

"We are operating here and in other parts of the world with our own money and with not one penny of your money. Your signature on your contract with us is your security. Should some exhibitor dishonor his signature we will not deal with that exhibitor.

"Whatever deposits we have held have been returned to their owners, or films have been shipped, served and played to absorb deposits and there is not today in American Releasing Corporation a five cent piece of anyone's money except our own.

"We commend this announcement of a proper and yet courageous step to the attention of the Motion Picture Theatre Owners of America, now holding their annual convention in the City of Washington. What we have done is what every exhibitor organization in the United States has been endeavoring to bring about for the past ten years."

Deposit clauses have been eliminated from all American Releasing contracts for all business to be contracted for within the boundaries of the United States, and deposits previously held by American have been applied on current business being played immediately or refunded direct to exhibitors holding contracts.

Call Independent Florida Exhibitors to Co-operate in Improving Business

ARTICLES of incorporation have just been filed for the Independent Theatres Association, Inc., in Florida, with a capital of $10,000. The membership is confined to theatres outside the Famous Players-Lynch-Southern Enterprises syndicate. On May 17 there will be a mass convention of the Independent Theatre Owners of Florida at the San Juan Hotel, Orlando, under the auspices of the Independent Theatres Association, Inc.

"You and your family are cordially invited and earnestly urged to attend as it means much to you and your business interests and investments," says the call. "The following matters will not only be discussed, but action will be taken on all of them:

"Booking pictures on a circuit on consecutive play dates, thus reducing your express charges by more than half. Booking and playing vaudeville and other theatrical and concert attractions in those theatres having stage and other facilities to handle them, thus being able to arrange several weeks' consecutive time for such attractions with little if any doubling on the railroads and consequently getting better terms.

"Buying and selling supplies of all kinds thus saving considerable money for you by furnishing you with your supplies at wholesale price. The abolishment of the deposit system. Co-operation with the exchanges for the improvement of business relations and methods."

Prominent speakers will address the meeting. There will be a banquet at which all exhibitors and their families will be welcome. An elaborate entertainment program is also being arranged. Carl Kettler is president and H. W. Rosenthal is secretary.

Serials and Slapstick Comedies Most Popular in Mexico, Says Consul

American moving pictures are very popular in Mexico, according to a report to the Department of Commerce from Harold C. Wood, vice-consul at Guaymas, Mexico, about 70 per cent. of the films exhibited in that district being of American production. Among the Mexicans of all classes the serial picture is most popular, states Mr. Wood. They are not exhibited as in the United States, one episode at a performance, but six or seven episodes in an evening. Slapstick comedies follow the serial in popularity.

Show Old Films

No brand-new reels or prints are shown in Mr. Wood's district and all of the pictures shown are at least a year old and some even date back three or four years. As a rule the Mexican picture theatre is nothing more than a bare hall with hard, folding chairs. The music is usually furnished by a pianola, or by a violin and piano. They play at irregular and rare intervals, making no attempt to fit the musical program to the particular type of picture being shown.

Hays Adds Banker to Staff of Assistants

Will H. Hays, president of the Motion Picture Producers and Distributors, Inc., has selected as one of his special assistants Ralph Hayes, vice-president of the Cleveland Trust Company, who was assistant to Newton D. Baker when he was Secretary of War. Mr. Hayes is a Democrat.

The other members of Mr. Hays' staff include C. C. Pettijohn, well known to the industry; Kirke L. Russell, who will conduct an educational campaign, and Courtland Smith, secretary of the association, who for several years was president of the American Press Association.

Print of Stolen Film Has Been Recovered

The print of the "Four Horsemen" stolen in New York City on the night of April 15 has been recovered. Announcement to this effect has been made from the offices of the Motion Picture Producers and Distributors of America, Inc.

Maxwell Karger Dies Suddenly En Route to California; Was to Direct for Weber

MAXWELL KARGER, formerly director-general of Metro Pictures Corporation, died of heart diseas last Thursday night on a Pennsylvania train on the way to California from New York. He left New York Thursday for Hollywood, where he was to begin direction of a series of pictures for L. Lawrence Weber.

Thursday night, according to Mr. Brown, a young man whom Mr. Karger had engaged as assistant and who accompanied his chief on the train, the Metro director went to bed apparently in the best of health. The two shared a compartment. The next morning Mr. Brown could not wake Mr. Karger. A doctor pronounced him dead of heart disease. The body was taken from the train at Fort Wayne, Ind., to be held there until his family, a wife and two children in California, could be notified.

The suddenness of Mr. Karger's death was a shock to those of the Metro organization who knew him personally. He was a man of enormous vitality, and that seemed unimpaired when he left New York. He had been identified with Metro since its organization, his duties being connected principally with the production end. When, in 1919, he was made director-general of production he gained for himself the sobriquet of "the human dynamo" for his ability to work at top speed incessantly. In the course of his career in motion pictures he supervised personally and directed seventy photoplays. The last was "Hate," starring Alice Lake, which will be released May 29.

Mr. Karger was born in Ohio, the son of parents in moderate circumstances. He was married and the father of two, a son, Frederick Maxwell, and a daughter, Mary Ann. He was still in the early forties.

MAXWELL KARGER

Neilan Made Member of Goldwyn Company's Board of Directors

Marshall Neilan, one of America's foremost motion picture directors, was elected a member of the Board of Directors of Goldwyn Pictures Corporation at a meeting of the board held last Saturday.

Headquarters with Goldwyn

This announcement follows the recent affiliation of Mr. Neilan's producing unit with the Goldwyn company. On his return from a European trip, Mr. Neilan will make his headquarters at the Goldwyn Studios in Culver City, where he will produce in collaboration with the Goldwyn organization.

With the election of Mr. Neilan, the Goldwyn Board of Directors and the official roster is completed.

Ninety St. Louis Picture Theatres Miss Music Little

With more than a week of the musicians' wage controversy passed, both sides remain firm in their stand and it now appears that the ninety St. Louis picture houses affected by the lockout of the players on May 1 will show pictures minus music for many days to come.

Although the theatre owners did ask the musicians for a 30 per cent. wage reduction, which they rejected, the main issue of the controversy is whether a theatre manager may be free to employ as many musicians as he deems the income of the house warrants or must put on a given number according to the size of the theatre and the admission fees charged. More than 450 musicians are out of work.

In some of the smaller neighborhood houses the admission fees have been reduced since the strike started. In several instances the managements asked the patrons whether they want pictures minus music for 10 cents or pictures with music for 15 cents. The vote for the lower schedule was overwhelming.

Split Threatened Among Church People in Fight Over Sunday Motion Pictures

AN ACTIVE campaign has been started by the Indianapolis Ministerial Association to close moving picture theatres in Indianapolis on Sundays, and it is understood that the exhibitors of the city are organizing their forces to combat the movement.

The campaign was started some time ago by the Marion County W. C. T. U., which has been working quietly for months circulating petitions which ask the prosecuting attorney to close the theatres on Sunday. The progress of the W. C. T. U. movement was brought up at a meeting of ministers last Monday, and after a spirited discussion, which brought out several objections to the undertaking, the ministers voted to roll up their sleeves and get back of the movement.

"We's got a hard fight and we had better not go into it without our sleeves rolled up," said the Rev. W. L. Ewing, pastor of the Irvington M. E. church. "This campaign will mean that we shall meet strenuous objections from some of the leading laymen of our churches."

Dr. Allan B. Philputt, pastor of the Central Christian church, and one of the leading ministers of the city, expressed opposition to the campaign.

"I have very little hope of any permanent success in 'this movement," he declared. "It is impossible to overthrow a great industry like this. If we succeed in enforcing the law against Sunday shows, the next Legislature will legalize them. The churches will lose members, and the people will be exasperated because they regard motion pictures as a simple, harmless pastime. I am vigorously opposed to trying to overthrow anything that has as wide a patronage, as strong a clientele, and as large an attendance on the part of our church people as the Sunday movie."

The Rev. Philputt also raised the question as to whether the resolution covered Sunday afternoon concerts, excursions into the country, picnicking and fishing.

The exhibitors of the city say they are not worrying about the Ministerial Association's campaign because they do not think they will meet with much success. They point out that a large percentage of Indianapolis's population attends the Sunday shows and to take this form of amusement away from them would result in an uprising against the ministers and churches.

R. A. Walsh Joins Goldwyn Directors

Goldwyn Pictures now announces that R. A. Walsh, a well-known director, will produce the R. A. Walsh Productions at the Goldwyn Studios in conjunction with the Goldwyn organization.

The arrangement with Mr. Walsh closely follows other acquisitions by Goldwyn that promise for that company one of the most powerful producing lineups in the industry. Supplementing the already impressive aggregation of writers and directors affiliated with Goldwyn, the recent acquisitions place this company in a better position than ever before to make productions of the first magnitude.

Southeastern Films Conference Prefers Indorsement to Censorship; Is for Hays

THE Southeastern Conference for Better Films, held in Atlanta on April 28, was a splendid success, accomplishing four things — opposing censorship, approving of selection and indorsement as a means of obtaining better films, recognizing the National Board of Review and indorsing Will H. Hays. It was the expressed opinion of Charles Pettijohn and Senator H. F. Ashurst, of Arizona, both of whom represented Mr. Hays personally, that this conference points the way for future dealings with the public and is significant as the proper method for opposing regulatory agitation.

In attendance at the conference as delegates were leaders of the various women's organizations, civic clubs, churches and religious publications through Tennessee, North and South Carolina, Georgia, Alabama and Florida. Between 300 and 400 attended.

The report of the committee on findings, which is of great interest to every exhibitor in the country, follows:

Your committee on findings realizes the great importance of this conference, the difficulties of the problems it presents, and the grave responsibility of undertaking to voice its findings. This conference is unique, not only as being the first of its kind, but also as exemplifying the application on a large scale of the great principle of conscious co-operation between producer and consumer. We accept this principle as the safest rule to guide us in our approach to the problem of preserving and developing the good and destroying the evil in this great industry. We highly value the good and feel that it predominates and that standards are being raised, but recognize that there are evils, grave evils, and that both the industry and ourselves are at fault.

The impatient must bear in mind that the whole world is the motion picture audience; that the film cannot be produced, except at prohibitive cost, for a particular community, or to satisfy a special small group, but must be made for all the world.

On the other hand, the producer must recognize the rights of the community—the right to demand that no industry shall pollute its life or corrupt its children.

We doubt the wisdom or practicability of delegating to small groups the power of deciding for all the rest what pictures they shall see. If such censorship should be established it would have to be exercised by a single national body rather than be censors in every state or city. Otherwise meritorious pictures could not be produced and a great educational and recreational institution would be seriously impaired. But we think co-operation should be thoroughly tested before censorship is tried. We believe the industry is ready and sincerely desires to co-operate; that patrons are satiated with salacious films, and would welcome and patronize pictures of higher grade and moral standard.

We therefore recommend:—

(1) The indorsement of the principle of selection rather than censorship.

(2) The establishment of a Better Films Committee in every community and their co-operation with each other and the National Board of Review and with producers and exhibitors.

(3) That all pictures be submitted to the National Board of Review before being exhibited, and that its findings be given careful consideration by local committees in reaching their decisions.

(4) That earnest effort be made by local committees to secure the co-operation of churches, civic organizations and newspapers in the better film movement, especially in small towns, where the motion pictures occupy a position of great comparative importance.

(5) That each local committee have an Indorsement Committee whose findings shall be given such publicity as will encourage attendance at the exhibition of pictures of the best type, thereby raising the standard for the community.

(6) That, in communities of size to justify it, matinees of specially selected films be arranged for children, under proper chaperonage of mothers or members of Better Films Committees, and, in other communities, on special days, exhibitors of pictures selected for the family group.

(7) The liberal use by local committees of the Alphabetical Index of Selected Pictures, published by the National Committee for Better Films, for determining the suitability of films, and the use of photoplay columns in local newspapers to adequately inform the public of good pictures, thereby encouraging patronage of the better films.

(8) That advantage be taken of the great value of visual education by the installation of equipment for the exhibition of films in schools and institutions.

(9) The approval, commendation and pledge of earnest support of the following standards of the industry, adopted by resolution of the National Association of the Motion Picture Industry, March, 1921, which pledges its members to refrain from producing pictures—

(a) Which emphasize and exaggerate sex appeal or depict scenes therein exploiting interest in sex in an improper or suggestive form or manner;

(b) Based upon white slavery or commercialized vice or scenes showing the procurement of women or any of the activities attendant upon this traffic;

(c) Thematically making prominent an illicit love affair which tends to make virtue odious and vice attractive;

(d) With scenes which exhibit nakedness or persons scantily dressed, particularly suggestive bedroom and bathroom scenes and scenes of inciting dances;

(e) With scenes which unnecessarily prolong expressions of demonstrations of passionate love;

(f) Predominantly concerned with the under-world or vice and crime, and life scenes, unless the scenes are part of an essential conflict between good and evil.

(g) Of stories which make drunkenness and gambling attractive or with scenes which show the use of narcotics and other unnatural practices dangerous to social morality;

(h) Of stories and scenes which may instruct the morally feeble in methods of committing crime or by cumulative processes emphasize crime and the commission of crime.

(i) Of stories or scenes which ridicule or deprecate public officials, officers of the law, the United States army, the United States navy, or other governmental authority, or which tend to weaken the authority of the law;

(j) Of stories or with scenes or incidents which offend the religious belief of any person, creed or sect, or ridicule ministers, priests, rabbis, or recognized leaders of any religious sect.

(k) Of stories or with scenes which unduly emphasize bloodshed and violence without justification in the structure of the story.

(l) Of stories or with scenes which are vulgar and portray improper gestures, posturing and attitudes;

(m) With salacious titles and subtitles in connection with their presentation or exhibition, and the use of salacious advertising matter, photographs and lithographs in connection therewith.

Gore Opens the Tivoli in Los Angeles; Largest Suburban Picture House There

RADIATING a spirit of faith in the future restoration of normal conditions, M. Gore, president of the West Coast Theatre Syndicate, principal First National franchise holders in Southern California, controlling and operating fifty-two of the finest cinemas in Southern California, has opened the new Tivoli Theatre, a $100,000 surburban house located in the rapid growing section of the city of Los Angeles, and the new Hippodrome, a pretentious theatre combining both first-run features in cinema productions and high class vaudeville, in Bakersfield, California.

From this activity in constructing new houses it is quite evident that the future outlook, in Southern California theatrical circles is not a hazy one. Mr. Gore makes this point very emphatic, stating that his syndicate expects to continue their building program just as rapidly as new sites and locations can be secured.

The new Tivoli Theatre is actually the personal project of Mr. Gore and his wife. Ultra-modern in every respect, no expense has been spared in equipping this modern cinema house in a most lavish manner. Mrs. Gore personally designed the beautiful foyer with appropriate appointments and it is said to be one of unusual beauty and character. The Tivoli is the largest surburban cinema in Los Angeles.

Honoring the opening of the Tivoli, a premiere of the First National attraction, "The Seventh Day," starring Richard Barthelmess, was booked for the initial offering. This picture showed to record-breaking crowds and was then sent to the Kinema Theatre, the most pretentious and popular theatre owned by this syndicate located in the heart of the down town section. A highly successful run was the report on this First National attraction.

Ten Years Ago Selznick Was "Radical" Because He Visualized Long Features

TEN years ago Lewis J. Selznick entered the film industry. Six years ago he formed his own organization. In a business that was a joke twenty-five years ago and was "given six months to fade out," ten years is a long time and six years is quite a little while. From the day he became a part of the picture business "L. J." began making himself known; today "Selznick" is as much a synonym for photoplays as "Kodak" is for film.

Ten years ago Mr. Selznick was engaged by what was then one of the largest producing and distributing companies in the business to aid in a reorganization of the company's management. His ideas were so remarkable, the results which his suggestions brought were so startling, that within three months he was appointed general manager.

But Mr. Selznick was altogether too progressive to stay long in this company; he needed a free rein to work. He had a lot of new ideas which his superiors couldn't see at all. He dreamed of a regular output of "features," but the heads of the company told him he was wild, that a thousand feet was plenty long enough. So the firm and "L. J." parted company.

Introduced Three Reels

The name of Selznick has been associated with many of the more radical developments in the progress of the screen during the past ten years—that period of revolution which has resulted in the screen of today. His second step in the business was to organize a company to produce three-reel plays on program schedule. Showmen and their public liked the idea and the new company prospered greatly—until the board of directors attempted to control Selznick's "radicalism."

He stepped out of his second alliance to start a third corporation. A distributing organization to release a five-reel feature every week was organized—and Selznick had added two reels to his theory that to give a complete entertainment the screen must tell its story in full detail. At about this point Selznick began declaring that showmen would soon be presenting pictures in general—and his pictures in particular—more than one day.

Filmed Stage Plays

Mr. Selznick turned his attention to plays that had made a stage success and "sold" the idea to William A. Brady, the Shubert and other theatrical producers that their stage plays would make even better photoplays. Prominent stars were associated with the newer type of picture—Lew Fields was presented in "Old Dutch," Wilton Lackaye in "The Pit," Alice Brady and Holbrook Blinn in "The Boss," Clara Kimball Young and Wilton Lackaye in "Trilby," Lillian Russell and Lionel Barrymore in "Wildfire"—these were some of the stage-play and stage-star "bets" that were "coupled" by the Selznick idea. Exhibitors "cashed in" and confidence in Selznick's judgment grew apace. Wall Street money was invested in the idea and, eventually, a curb was applied—with Selznick again declaring for "complete control, or separation."

From the outset of his connection with motion picture production and distribution the hardest nut Selznick had to crack was "the board of directors." When the screws were applied Selznick invariably packed up his belongings and departed. Experience finally taught him to build modestly—but to build for himself and be free and independent.

Six years ago Selznick started "on his own." He developed the idea of open booking on individual pictures; he sold franchises for various territories because he needed the money; he made pictures that made money and enabled him to repurchase the franchises. Select Pictures was incorporated as a distributing organization and thirty offices were opened in the United States and others throughout the world.

Stars were created and directors developed; Select exchanges came under full control and directors developed; Select exchanges came under full control of the man who made "Selznick Pictures" known the world over. As his business developed "L. J." began "developing" his sons—Myron and David O—to stand with him at the wheel. Now Myron is in full charge of Selznick production and David O. sees that they are exploited. When "L. J." started in the picture business ten years ago Myron and David were schoolboys in knee breeches.

Daylight Saving Without Moving Clock Goes Through Quietly in Washington; Is Effective May 15

DAYLIGHT saving in the District of Columbia will become effective May 15 without the formality of legislation and without any change in the clock. Failing to secure the enactment by Congress of one of the several daylight saving bills pending before it, the business men of the city cooked up a new scheme and took it to the White House for the President's approval and the first the general public knew of it was in an announcement that beginning May 15, the government departments and business houses of the District of Columbia would begin business an hour earlier in the morning and end an hour earlier at night.

The moving picture people were given no opportunity to file a protest against the move and, in fact, it is doubtful if any protest they might have filed would have been given much consideration.

This new scheme of daylight saving will probably not be as popular as the more accepted method of advancing the clock an hour, owing to the fact that many people are unwilling to get up an hour earlier by clock time, although they will quite cheerfully get up if the clock is advanced. Opponents of the idea also point out that people will not go to bed an hour earlier, to which advocates of the move reply that we do not need so much sleep in summer anyhow.

Just what effect this scheme will have upon the amusement enterprises of the city is problematical. If the theatres open and close an hour earlier they will undoubtedly lose some business, as has been the case in most of the cities having daylight saving. If they observe their present hours it is quite likely that they will lose very little business. The District law provides that theatres on Sundays may not open until 3 o'clock. Whether the commissioners will adopt an amendment to the law advancing the opening an hour has not been announced.

Pathe Exchange Earned $328,483 Net Last Year

Pathe Exhange, Inc., reports net profits for the year ended Feb. 25, 1922, of $328,483, as against $122,000 interest requirements on bonds outstanding as of that date.

The balance sheet showed total assets of $7,870,622, of which $4,368,045 were total current and working assets, against current liabilities of $1,021,632. Net tangible assets (exclusive of good will and scenarios) were reported at $5,307,066, or 348 per cent. of the amount of bonds issued, and net current assets were reported at $3,346,413, or 219 per cent. of the amount of bonds. At the present time the company has no bank loans outstanding, having anticipated or paid at maturity all bank accommodations.

The company has outstanding $1,525,000 ten-year 8 per cent. sinking fund gold bonds due 1931, $1,679,900 8 per cent. cumulative preferred stock and 100,280 shares of no par common stock.

Rothafel Foresees Egg-Shaped Theatres in Speech to Motion Picture Engineers

By F. H. RICHARDSON

ON MAY 1 the Society of Motion Picture Engineers met in the Home of the Bean, the Hub of the Universe, surnamed Boston, and then and there transacted business of very real and lasting benefit to the motion picture industry.

The meeting was by far the best ever held—and there have been a total of fifteen semi-annual meetings since the inception of the society in Washington, D. C., in 1896—both in point of numbers attending and in excellence of program. As a matter of fact, something more than eighty men were there, many of them accompanied by their wives. The entertainment program was planned by C. A. B. Halvorson, Jr., of the engineering department of the West Lynn works of the General Electric, and his able assistants, including S. C. Rogers. The program included a visit to the West Lynn works, a shore dinner at Marblehead, Mass., than which this scribe hath never partaken of a better, at the conclusion of which came a most interesting illustrated talk by W. R. Collins, of the Department of Fishes and Game of the State of Massachusetts.

There were various other talks and lectures arranged by the committee, one by James T. Williams, editor of the Boston *Evening - Transcript,* entitled "Aftermaths of the Disarmament Conference." Another most interesting talk was by O. W. Hill, director, Investment Division, Babson's Statistical Organization, entitled "The Business Outlook," the main point of which was that every period of inflation is followed by a period of depression, corresponding exactly in amount, and that while things are now on the upward trend, still the center of the present depression will not have been passed until about August of this year. Mr. Hill presented very understandable charts in explanation and support of his conclusions.

Sees New Kind of Theatres

The society was addressed by S. L. Rothafel, of the Capitol Theatre, New York City. "Roxie's" talk was intensely interesting in that he made certain prophesies with regard to the future of the picture theatre which must have been an eye-opener to some who still doubt that the motion picture will not finally exhaust its vogue with the people. Among other things Rothafel predicted a complete change in construction methods employed in the picture theatre, intimating that it would finally take somewhat the form of a gigantic egg. The seating capacity of the city theatre would, said Mr. Rothafel, be made very much larger than at present, and it would probably not be located in places where ground rentals and values are so high, but would by its very excellence be able to draw patronage to itself although located away from congested centers.

Mr. Rothafel also predicted radical changes in projection methods, a very large increase in automatic devices employed therein, and that the time would come when projection speed would be made to automatically synchronize with camera speed. The projectionist of that day, said he, will of necessity be a man of very superior ability, as compared with what is now required.

Wednesday evening, May 3, there was a banquet, followed by a most interesting and instructive lecture on color photography by Dr. C. E. Mees; also the new Prizma, "The Glorious Adventure," was run and was very well received. One point was very evident to all who saw it both ways, viz: the light source was a Mazda and the color showed very much better with the comparatively weak light than with the high intensity arc, which latter emphasized the color values and in many places made them objectionably vivid. Doubtless later development of Prizma will so modify color contrasts that this will not be true, but it certainly is true now, and I would strongly advise projectionists presenting "The Glorious Adventure" with high intensity, or even a powerful ordinary arc, to try stopping down the condenser or projection lens to decrease screen brilliancy. The general effect will, I am very certain be much improved.

Papers Read

The meeting, as a meeting, was very successful indeed. The following papers were read and discussed: "Constant Potential Generator for Motion Picture Projector," by A. M. Candy; "The Film Splicing Machine," by J. H. McNabb; "Projection and Its Importance to the Industry," by F. H. Richardson; "New Applications for Prismatic Rings," by C. Francis Jenkins; "A New Type of Shutter for Motion Picture Projectors," by W. O. Runcie; "Some Uses for Aspherical Lenses in Motion Picture Projection," by Hermann Kellner; "Negative Test Method as an Aid in Condenser Design," by J. T. Beechlyn; "Motion Picture of the Future and the Equipment Probably Required," an extemporaneous talk by Samuel L. Rothafel; "Graininess in Motion Picture Negatives and Positives," by Arthur C. Hardy, and Lloyd A. Jones; "Visual Education," by Rowland Rogers; "Color Photography," a lecture by Dr. C. E. K. Mees; "Studio Lighting from the Standpoint of the Photographic Director," by Alvin Wyckoff; "Projection Screens," by R. E. Farnham.

The following is an incomplete list of those in attendance: W. G. Wolfe, W. S. Wallace, G. A. Webster, Thomas F. Walker, H. F. Vickery, F. H. Stewart, John F. Summers, C. E. Robb, F. W. Ralston, Walter O. Runcie, Stephen W. Rogers, Carl J. Reich, William Redpath, H. H. Powers, W. K. Pike, Lawrence C. Porter, R. S. Peck, M. W. Palmer, Otto Nelson, John E. McGark, W. S. MacGuffin, L. C. Moen, R. D. Mailey, J. R. Manheimer, H. C. MacNary, J. H. McNabb, F. H. McCormick, W. P. Little, William C. Kunzman, Dr. Herman Kellner, William V. D. Kelley, J. G. Jones, L. A. Jones, Bernays M. Johnson, C. Francis Jenkins, R. B. Hussey, R. L.

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MEMBERS OF SOCIETY OF MOTION PICTURE ENGINEERS IN ATTENDANCE AT FIFTEENTH SEMI-ANNUAL MEETING

Frank of Associated Exhibitors Finds Middle West Showmen Confident of Big Business Revival

BUSINESS in the picture industry throughout the Middle West and the Mississippi Valley is experiencing a marked revival, according to W. B. Frank, assistant sales manager of Associated Exhibitors, who has returned to New York after a four weeks' tour. He visited nine exchanges, extending as far west as Denver.

"Everywhere," said Mr. Frank, "I made it a point to get in close touch with the exhibitors, and receive from them first-hand reports on actual business conditions. A business revival which shows every indication of permanence is now well under way, and the confidence of men of the industry is evidenced by a building activity that in some cases reaches the proportions of an actual boom.

"A. H. Blank, of Des Moines, head of the important Blank chain of picture houses, confidently predicts a decided business improvement during the coming summer as compared with conditions a year ago. Whereas, last year Iowa farmers used their corn as fuel because they found scarcely any market for the grain, they are now getting 50 cents a bushel for it.

"Omaha is one of the cities in which I found great building activity. Harry Goldberg, of Goldberg Brothers, owners of the Sun, The Moon, and other theatres, pointed out that plans have been drawn for the erection of three new office buildings in Omaha, while a project is on foot to spend millions in the construction and improvement of streets and avenues. It is inevitable that such general prosperity should be shared by exhibitors. Indeed, while I was in Omaha, the Goldbergs opened a new million dollar house, the World, one of the finest in the country.

"Every exhibitor in Denver likewise is optimistic. Not only is much building going on in the city itself, notably in the business district, but all of the smaller cities and towns in Denver's territory give evidence of the revival. Pueblo is a striking case in point. The mining and smelting plants, which for more than a year operated with only one-third their normal force, now are opening up with full crews.

"In Kansas City, prosperity seems to be universal. William Flynn, member of the upper house of the City Council, owner of an important theatre, and lessee and operator of several others, is so enthusiastic over the improved conditions that he has interested himself in a million dollar house now being built in one of the suburbs.

"Charles Oleson, general manager of the Alhambra Amusement Company, says that business in Indianapolis and thereabouts is picking up steadily. This concern is now completing a new first run theatre in one of the best downtown locations in the city. Bingham & Cohen assured me that, notably in the last four or five months, their Colonial has been enjoying exceptional prosperity.

"Two other facts also impressed themselves upon me, not only in these cities but in every other that I visited. These are the popularity of Harold Lloyd and Florence Vidor. Mr. Lloyd's name has become a magic word which is an assurance of big business anywhere, at any time. Miss Vidor, meanwhile, is being accepted everywhere as a new star whose success is in no sense problematical."

Film Man Convicted for Sunday Showing While Other Businesses Go Unmolested

WILLIAM DICKSON, one of the managers of the Eagles' Theatre at Wabash, Ind., who was indicted last month on a charge of operating his moving picture theatre on Sunday, was found guilty by a jury in the Wabash county circuit court, Friday, and was fined $10 and costs. Fourteen other similar cases are pending.

Net proceeds from the Sunday moving picture shows in Wabash recently have been given to the city's associated charities.

Various other business houses of Wabash are open on Sunday, contrary to the law under which the case against Mr. Dickson was prosecuted, but the prosecuting attorney, Howard E. Plummer, has announced that he will not prosecute them because they have "become lawful through long established custom." The theatre men, when they opened their Sunday shows, said the money would be given to charity until the Sunday shows became lawful "by long established custom."

Paramount Fetes Visiting Managers

The district and exchange managers of Paramount who were in New York last week attending the annual spring sales convention, were the guests of the company Wednesday evening at a dinner given at the Hotel Commodore.

John C. Flinn was toastmaster and short speeches were made by Adolph Zukor, Jesse L. Lasky, E. J. Ludvigh, S. R. Kent and R. W. Saunders. An informal entertainment was provided in the form of several acts in which the following took part: Claud Saunders, J. Albert Thorn, A. M. Botsford, C. E. McCarthy, Walter Lindlar, Mel Shauer, J. E. Fontaine, Paul Morgan and Charles Kenmore Ulrich.

ENGINEERS HOLD MEETING

Continued from page 111

Hosmer, Arthur L. Holman, William C. Hubbard, J. G. Hornstein, Alfred B. Hetchins, C. A. B. Halvorson, Jr., M. R. Griffith, Carl Gregory, E. Kendall Gillett, Otis A. Gage, Henry Phelps Gage, Thomas Evans, H. N. DeWitt, A. R. Dennington, C. H. Cole, P. Cazstillaine, John I. Crabtree, G. L. Chainer, John G. Capstaff, Albert M. Candy, H. A. Camp, A. D. Cameron, P. S. Bailey, Frank A. Benford, Robert S. Burnap, George A. Blair, J. L. Beechlyn, Paul A. Barbier, L. D. Angell, Carl Anderson and P. M. Abbot.

Rochester, N. Y., was unanimously chosen as the place for the annual fall meeting. The society is in excellent condition, financially and otherwise. The Boston meeting proved conclusively to those who witnessed its functioning that the society has very real value to the industry. In one particular way this is visualized to those attending the meetings which is only partly apparent to those who do not. It is just this: the men in attendance are, at least for the most part, men who are expert in their various departments. They work on the problems confronting them for six months, then they go to one of the meetings and there meet others perhaps working along the same general lines. They are thus enabled to discuss with them the various angles of perplexing points; also they hear the reading of carefully prepared papers on various subjects connected with engineering problems of the industry, and the discussion thereon.

They thus not only add to their knowledge of the problems occurring in their own particular branch of the work, but have their minds broadened and become interested in the problems of other branches of the industry. And this meeting of men of real ability twice a year, who seldom or never could or would meet otherwise, cannot possibly result in anything other than real value to the industry.

I repeat, the Society of Motion Picture Engineers has fully justified its existence, and more. It is from this time forward a power in the motion picture industry which must be reckoned with.

The writer is just a bit elated over one thing. He read a paper, the title of which is set forth in another place. It was ordered given the widest possible publicity, aside from being printed in the official proceedings, an action never before taken with regard to a paper read before the society.

First National Exploitation Division Formed to Serve Exhibitors Everywhere

THE Associated First National Pictures, Inc., has inaugurated an exploitation division, with representatives stationed in every exchange center, for the benefit of the exhibitors of the country. The organization of the new department is another step in the carrying out of the principle of "exhibitor service" which has actuated the company since its formation.

The division has been in operation for several weeks and has assisted many showmen thus far in putting over pictures in a big way. The results achieved have won the praise of the exhibitors, who are said to be swamping the exchanges with requests for the services of these "Minute Men" in exploiting First National attractions.

As an association of exhibitors, First National is pledged to the policy of assisting the showmen in every possible manner, and the establishment of the department is an elaboration of this policy. The agents are subject to the call of any exhibitors in putting over a First National attraction anywhere. Many of the agents are veteran showmen, and all of them have been carefully selected for their demonstrated ability and accomplishments.

The staff is headed by Ned Holmes, one of the most widely known showmen in the country and rated one of the best. He entered the show business many years ago, following a career in the newspaper profession, and has had managerial charge of some of the most celebrated stars of the theatre and circus.

At various times he has been associated in this capacity with Col. W. F. Cody, Modjeska, Lewis Morrison, Rose Coghlan, Sadie Martinot, Kathryn Kidder, Marie Cahill, De Wolf Hopper, Robert Edeson, Helen Ware, Creston Clarke, Grace Van Studdiford and others. After Jack Dempsey became world's champion Mr. Holmes took him out in his first show. He has even "managed" a city and acted as mentor to the Infanta Eulalia of Spain when she came here as the guest of this country.

Mr. Holmes has been in charge of numerous big publicity campaigns national in scope. He has handled many big pictures, from the days of Paul J. Rainey's African hunt pictures down to "The Four Horsemen of the Apocalypse," which he directed throughout its record-setting Chicago engagement of 379 performances at $2 top.

Mr. Holmes has gathered about him a carefully selected corp of assistants, and the division is now in full operation. It is composed of the following:

J. M. Loughborough, who began his career in St. Louis as reporter for Globe-Democrat; Chicago, on the City Press Association, the Daily News and the Inter-Ocean (night city editor and Sunday editor of latter); New York, on Evening World and Evening Journal as reporter, re-write man and copyreader; wrote special articles for the Journal and novelized Ethel Barrymore's play, "Her Sister." Entered motion pictures in Metro publicity dept.; resigned, went to Plattsburgh, commissioned a first lieutenant of infantry; went to France with 77th Division, promoted to captaincy on Vesle front; in publicity department Fox Film a year, then exploited premiere showing of Georges Carpentier in "The Wonder Man" for Robertson-Cole.

From exploiting Loughborough went into selling end for Pathe, working out of St. Louis, then Albany. Winner in two prize sales-contests in the latter territory; subsequently manager Pathe Albany exchange. When Marshal Foch visited this country Mr. Loughborough was chosen by American Legion to handle publicity on the trip, and at its conclusion was awarded the rank of Chevalier in the Legion of Honor by the French Government.

Fred W. McClellan (Los Angeles) started in early 90's with Frank W. Sanger as treasurer and manager of the road attractions "Harbor Lights," "Hoodman Blind," "Mr. Barnes of New York," "Sign of the Cross,' etc.; later identified with Michael Shea of Buffalo, N. Y., as manager of his Music Hall. In 1901, as general manager of Thompson's and Dundy's enterprises at the Pan-American Exposition, Buffalo, N. Y., became permanently associated with those showmen and remained with them for nine years as general manager of Luna Park, Coney Island, and their personal representative at the New York Hippodrome.

Upon the retirement from Luna Park of Frederic Thompson, McClellan entered into partnership with Thomas J. Ryan of Philadelphia and with him, designed, built and operated Point Breeze Park in that city for two years successfully. In 1914, at behest of Harry R. Raver, started out as exploitation man and Pacific Coast representative, taking with him to San Francisco the then "big noise" of the movie world, "Cabiria," the first multiple reel feature shown at 75 cents top on the coast; managed "The Panama Canal" show at San Francisco Exposition. Since then connected at various times with D. W. Griffith, J. J. McCarthy, Sol Lesser, and others; for the last two years with the exploitation and exhibition department of Famous Players-Lasky.

H. P. Joslyn (Chicago), formerly a newspaper man with the New York Times, Buffalo News, Toledo Blade, Detroit News, St. Louis Post-Dispatch and Chicago Daily News, as writer or editor; also advertising man.

J. J. Gilmore (St. Louis). First became identified with film business by presenting vaudeville and moving pictures; managed first park at Moline, Ill. for Traction Co.; owned first vaudeville and picture theatre in the town. During winter seasons managed and exploited legitimate attractions. Managed and exploited many films.

H. G. Gill (Kansas City) began as operator over ten years ago; 1912 joined the sales forces of an independent exchange in Wichita, Kan; next with Universal at Oklahoma City, thence to Kansas City office of company. Opened and maintained publicity department, covering Kansas City, Wichita, Oklahoma City and Fort Smith offices; opened an independent exchange in Kansas City territory; affiliated with Enterprise Optical Co., Chicago, as factory representative in Middle West; salesman for Fox, Dallas; returned to Kansas City, and was representing Associated First National Pictures, Inc., in Western Kansas, when drafted for Exploitation Division.

Roe S. Eastman (Cincinnati) came to industry at the suggestion of Roy H. Haines, manager of the Cincinnati First National exchange, last September, after seventeen years as newspaper writer and editor in Cincinnati district, in 1914.

N. C. Wagner (Pittsburgh). Born and educated in St. Joseph, Mo.; entered theatrical profession as treasurer old Tootle Theatre. Later managed Lyceum Theatre for two years. One year with John D. Hopkins Theatre, Chicago; operated Wagner's Wonderland Theatre in St. Joseph four years with stock and vaudeville. First road engagement, "The Sign of the Cross" under Fred Berger's management; managed Blaney Empire Theatre in Pittsburgh two seasons; piloted W. A. Brady attraction on road for seven years; subsequently with H. H. Frazee attractions; entered picture field; exploited for Elliott and Sherman in the western states. Previous to joining Associated First National was representative for George Broadhurst's production, "The Storm."

W. H. Laurance (Minneapolis) broke in as singer of illustrated songs in an Ohio town; after a year he and E. J. Eichenlaub, now manager of Chicago First National exchange, "barnstormed" awhile, then landed in Chicago, where Mr. Eichenlaub formed a company to market first American-made state-right feature, "Twenty Years in Sing Sing." After two years went into publicity department of Eclair Company in New York as assistant to "Wid" Gunning; in September, 1913, went to Indianapolis, first as manager for Warner Features, afterwards as branch manager for World; traveled for two years as salseman for Mutual out of Chicago; salesman for Fox in same territory; assistant Chicago manager for Fox; transferred to the Minneapolis office, 1917; with Select as assistant manager and exploitation representative until February, 1920, then joined First National forces as publicity and accessories manager.

H. S. ("Jack") Fuld (New Jersey). Born New York City; started in picture business as musician; three years with Wurlitzer, managed several small theatres; then joined Motion Picture News, 1913; in 1916 went to Exhibitors Trade Review as editor of exploitation and equipment editor; in 1919 and 1920 was with Famous Players as associate editor of house organ. In 1920 back to Trade Review as editor of exploitation and equipment.

Hal Olver (Boston). Comes of theatrical family; started with a circus, later press agent of a dramatic stock company; several years on the road as advance agent; connected with the publicity office of Charles Emerson Cook, New York; personal publicity and business manager for legitimate players; newspaper reporter, copy and proofreader and cartoonist; two years in the intelligence branch of the U. S. Army; road job, then press agent with stock company, Bridgeport, Conn.; exploitation, Paramount, Goldwyn, Robertson-Cole.

Harold Beecroft, born and reared in New York City; son of F. M. Beecroft, advertising manager of Motion Picture News; sailed in British merchant marine for four years; served with the British Army in 1915, later overseas with American forces; sold film for Pathe, 1919-1920; went into stock and bond business. Had own stock trading office in Boston.

W. Bender (Milwaukee) sales department International Typesetting Machine Company 1911-1914; circulation manager, Printing Trade News 1914-1916; field manager Reilly Construction Co., Santo Domingo, 1915-1917; chief pharmacist's mate U. S. Navy 1917-1919; sales department Westinghouse Electric and Manufacturing Company 1919-1920; advertising department New York Times, 1920-1922.

Edwin Ray Coffin (Omaha) native of Iowa; studied law and did court reporting; early newspaper experience; operated real estate and

(*Continued on page* 314)

Federal Courts in Kansas City to Hear Over Twenty Music Copyright Suits Within the Next Few Weeks

SUITS by half a dozen publishers, members of the American Society of Composers, Authors and Publishers, against picture theatres, hotels and restaurants, in support of license claims, will probably be heard in the Kansas City territory during the next few weeks. There have been about twenty different suits filed in Kansas City, Springfield, Joplin and Topeka—all in the federal court—and since some of the suits involve two or more counts, the total of claims may run into the thirties.

Inspectors of the society have been working diligently in Kansas City territory; and are said to have much more evidence than that made the basis for prosecutions. The attorneys for the publishers say that the technical legal questions involved have largely now been cleared, and that trial will be, as soon as courts get to the cases, on the facts as to the use of the music claimed.

The Kansas federal court has ruled, for instance, that there is no defense of the theatre manager in the allegation or even in the fact that the publishers had combined—it being no unlawful combination for publishers to get together to defend their "rights" under copyright law. The Western Missouri court has ruled that the owner of a theatre can have no defense in claims that he was not a musician and did not furnish the music.

Mostly General Denials

The answers to defendants to these suits present many interesting phases. Mostly they deny all the allegations. H. E. Walker, said to be the owner of the Mozart Theatre, Kansas City, in addition to his general denials, asserts that he did not profit from any rendition of "My Tennessee Maid," and "am not sentimental about it."

Most of the suits have been filed by M. J. O'Sullivan, attorney, whose office is the Kansas City licensing office of the society. It is said there that licenses are being issued generally, first attention to theatres in the larger cities—Kansas City being now almost completely licensed—and that attention is also being paid to smaller cities. Though the expense of securing evidence in the small towns is beyond any possible recovery, still suits are being planned against theatre owners there, as well as other establishments where music may be used, in order to fix firmly the principle of control by the owners of copyright.

Honduras Has Censor; Children Are Restricted

Censorship regulations, similar to those in effect in Costa Rica, have been established in Honduras, according to a report from Consul G. K. Donald, at Tegucigalpa, to the Department of Commerce.

The regulations provide that no films can be shown without a permit from the censors, who are three in number—a federal representative, a representative of the municipality and the head of a family. They prohibit the showing of films treating of "police subjects, treason to the country, lack of respect for any religious cult, disrespectful allusions to friendly nations and all those affairs, in short, which are injurious to morals and good customs in the opinion of the board of censors."

Children under 12 years of age are forbidden to attend picture theatres at night and may attend matinees only when accompanied by an adult.

PROMOTION DIVISION FORMED

(*Continued from page* 313)

insurance business in Iowa for several years; three years ranching on Mexican border; owned and operated two Iowa picture theatres; author of nearly 300 produced picture scenarios; prior to war free lance scenario writer in Los Angeles; after discharge joined Fox sales force at Omaha branch; remained a year and half; joined First National as salesman; for past six months assistant manager and publicity man at the Omaha First National exchange.

Ace Berry (Indianapolis). Born at Brooklyn, N. Y., in show business over fifteen years as actor in vaudeville and legitimate productions, "outdoor shows," business end; had house and road show management, and publicity experience in various sections of United States; with Selznick in Cleveland and Detroit territories one year; routing and personnel of road shows in New England for Famous Players; special exploitation for Mayflower in the Middle West and Central States; handled New England premiere of Robertson-Cole's "Kismet"; handled first big trade showing in New England of Warner Bros.' serial, "Miracles of the Jungle"; business manager for Fanchon and Marco musical reveue 'Sun-Kist" on transcontinental tour, season 1921-22.

Harvey W. Ferguson (Oklahoma City) newspaperman in St. Louis as reporter, dramatic critic, special writer and departmental editor; publicity man for a nationally prominent evangelist; the Daily Oklahoman created for him post of publicity director; handled theatrical and automobile news and advertising; held down every editorial desk and was editorial writer and ad-writing expert during his connection with the Oklahoman and its afternoon edition, the Oklahoma City Times; helped found and was editor of Employer, organ of the Oklahoma Employers' Association; free-lanced in publicity, becoming later publicity and advertising manager for Oklahoma City's largest theatres; after several years resigned to become an independent film exchange manager; later advertising manager of Oklahoma City department store; a "layout" expert.

Ed McNamee (New York) born Toledo, Ohio; reporter in Chiago, afterward magazine conrtibutor, actor, advance man, road manager, author of numerous vaudeville playlets. Advertising manager Keith's Theatre, Jersey City, Proctor's Fifth Avenue Theatre, other Keith and Proctor houses, treasurer and publicity man of National Vaudeville Artists. Worked for Fox film Corporation, publicity and exploitation departments.

J. H. Steele (Dallas). Native of Philadelphia. Began as newspaperman, became publicity man for Lubin in Phila; thence into legit and vaudeville as actor, stage director, producer and manager; served in Army two years, saw service in France; went to Dallas almost three years ago with Interstate Circuit, publicity and advertising; then with Southern Enterprises in same capacity, handling numerous shows and new houses, including Palace, Dallas; directed publicity for Capitol Theatre stock in Dallas until fire destroyed building a few months ago. All-round exploitation and publicity man.

C. C. Pippin (Philadelphia). Entered employ of General Film Co., Philadelphia, as stenographer May, 1910. Remained until December, 1914, during which time worked in all departments being made assistant manager in 1913; office manager Paramount, Philadelphia, during year 1915; special representative for Mutual Film Company, Detroit, January 15, 1916, to May, 1917; special representative for George Kleine, Detroit, then to First National Exhibitors' Circuit, Detroit, handling "My Four Years in Germany" in Michigan. Entered the army in 1918; served in the States and in France. Entered the employ of Associated First National in Philadelphia, May 1919, as salesman.

Jack A. Pegler (Washington, D. C.). Born in Minnesota thirty years ago; son of Arthur James Pegler, magazine and feature writer; began publicity work at White City Amusement Park, Chicago, Ill.; with Hearst newspapers in Chicago for several years; traveling representative for Robert Bailey Syndicate Service; one year with Newspaper Feature Service (Hearst); next with New York World Syndicate; motion picture experience, Mayflower Photo Play Corporation, Dempsey-Carpentier fight pictures, First National.

Al Sobler (Louisville). Made his debut in film industry via Vitagraph V. L. S. E. publicity dept.; affiliated with Trades Reporting Bureau as associate editor of the Chemical, Color and Oil Daily; twelve months reporting American analine dye industry; with Goldwyn, charge of Service Department, editing house organ, press books and supervising production of accessories; Mayflower Photoplay Corporation, trade paper advertising and publicity, able field exploitation; exploitation for "Over the Hill" and "A Connecticut Yankee" in Connecticut, establishing a Mark Twain anniversary celebration which henceforth will be regularly observed each year.

J. S. Toland (Cleveland). January, 1919, to February, 1920, the Cleveland Tractor Company, in advertising department. February-August, 1920, with Smith-Welch Company, local distributor of Cleveland tractors, assistant to sales manager. With H. K. McCann Company (advertising agents) as assistant account executive on the Cleveland Tractor Account, August, 1920-April, 1921, operated mail advertising business until September, 1921, when he joined First National's Cleveland office as publicity man.

Jeffrey Lazarus (Buffalo). Born, New York City; studied journalism and kindred subjects at College of the City of New York; did free lance writing and publicity; one of founders and manager, the Credit Guide a trade journal; two years of service in France; became a broker in crude rubber.

Hugh Cardoza (Atlanta). A native of Richmond, Va., he has made his career in the South. Began as a newspaperman in Richmond; left sporting desk to join Jake Wells (1902) as publicity man for Bijou Stock, Atlanta; remained with Wells circuit approximately fifteen years, managing Bijou, Orpheum, Lyric, Forsyth, Grand, Rialto, Georgian, Strand and Vaudette, in Atlanta; supervisor over houses in Macon, Montgomery, Augusta, Mobile, Memphis, Chattanooga, Knoxville and Nashville. Quit show business for insurance in 1915, but returned in 1917 as manager of Loew's Bijou, in Birmingham; rejoined Wells same year and remained until Wells' interests were sold to S. A. Lynch Enterprises in 1919.

John LeRoy Johnston is stationed at Seattle; A. L. Burks at Des Moines; Sid Laurance at Detroit; Bob Harvey at San Francisco and W. S. Stewart at Toronto.

Attempt of Reformers at Investigation of Industry Fizzles Before Shortridge

THE remedy for violations of state laws is to be obtained through the perfecting of the state statutes and not through federal legislation, according to Chairman Shortridge, of the subcommittee of the Senate Judiciary Committee, charged with investigating the desirability of probing the political activities of the motion picture industry. Legislative reform advocates received little solace from Senator Shortridge when appearing before him on May 9 to tell him about the introduction in Wisconsin of the Dempsey-Carpentier fight pictures.

The Rev. S. Paterson Todd, of Milmaukee, was the witness. He was accompanied by Canon Chase, of Brooklyn, and the Rev. Wilbur S. Crafts, of Washington, D. C. The witness charged that the picture industry in Wisconsin had conspired to break down the Rodenberg law prohibiting the transportation of fight films. He also charged unfair methods in seeking the repeal of the Wisconsin Sunday blue laws, declaring that there was an evident purpose to break down the law.

Senator Shortridge suggested that the picture men were acting to defeat the activities of the reformers, and when the witness began to go off at a tangent with his testimony, he suggested that he stick to the matter under consideration. He declared pointedly that he did not care what individual men did in Wisconsin, New York, or California. He was charged with the consideration of the Myers probe measure and that was all he was interested in.

How About Press?

Senator Shortridge is very outspoken and extremely fair. He would not permit the ministers to score too heavily in the absence of opponents to question their statements. When the Rev. Mr. Todd began to complain that Wisconsin theatre men had used their screens to favor particular candidates who had expressed themselves as friendly to the motion picture business, and demanded legislation that would prohibit that, the senator called his attention to the political activities of the newspapers.

"Take a great newspaper," suggested Senator Shortridge. "It favors a given candidate. Now that newspaper with a circulation of hundreds of thousands sets out to elect that candidate, and to that end employs skilled writers and artists, and day by day they exploit that candidate. They picture him in all favorable attitudes. They make him appear to be a statesman 100 per cent. plus, and the writers with facile pencils put into his mouth noble sentences he had never dreamed of, and he is elected. Now, could we stop that? And can the government stop the moving picture industry from exploiting men before the audiences?"

The senator then told of a film that had been produced with himself as the central figure, which was used in his campaign for election to the Senate and which he believed assisted a great deal in making his campaign a success.

Questions of Wisdom and Effect

Senator Shortridge, criticising Mr. Todd for running to the government for help to cure a situation that has arisen in the states, declared that there is a disposition on the part of many people to go to the federal government for a cure of our economic as well as social evils.

He pointed out that the motion picture industry, in booming its friends, was not doing anything more than other organizations, the Reform Bureau itself. "This is a free country," he said, "and the question ever in my mind is, first, is it wise, and, second, will it be effective to undertake by law to regulate the people in and about the expression or their views touching matters of domestic or foreign policy. Take the Anti-Saloon League and take many of the organizations headed by the good women of America; they meet, they resolve, and they act. Now, can we control them by law?"

Mr. Todd, in discussing the attempts to break down the Wisconsin laws, as alleged by him, said with respect to that activity the reformers are not proposing new laws but are on the defensive with respect to the existing laws. He admitted that he was a lobbyist, registered under the Wisconsin law.

Senator Shortridge declared that it was not for his committee to consider laws with respect to Sunday observance, and the committee is not concerned with state laws. Mr. Todd declared that the state laws are not sufficient to meet the situation complained of by him, and so national legislation must be provided.

Fight Film Situation

The witness complained that once the fight films were brought into the state there was no way of reaching them other than to prosecute the person or persons responsible for their movement in interstate commerce. The maximum fine is $1,000, and he admitted that had been imposed in one case, but in Wisconsin the fine assessed had been only $250. He pointed out that it is possible to add imprisonment for up to one year, and he complained that no prison sentences had been meted out.

He received little sympathy from Senator Shortridge who declared that he was a member of the Olympic Club, of San Francisco, and that club staged occasional boxing exhibitions, where sometimes some blood was spilled. He did not get very excited over that, he said, because he had himself been coached in the manly art of self defence and one of his teachers had been James J. Corbett. Senator Shortridge later informed the ministers that his father and grandfather had been preachers, that he himself was on speaking terms with the Bible. But he is not narrow-minded.

May Re-appeal

The reformers also want the law extended so as to apply to each showing of a barred film. This is purely a state matter, it was pointed out. Senator Shortridge declared that if there have been violations of the Wisconsin laws it is purely a matter for the grand juries of that state to deal with.

Mr. Todd called the fines assessed against the transporters of fight films "licenses," permitting them to exhibit the films unmolested once they got them over the state line. He bewailed the fact that the Havana fight films and other "movies" of like character were being resurrected and being introduced in this country.

The reformers asked another opportunity to present additional evidence to Senator Shortridge. The request was granted. To date they have failed completely to make out any kind of a case against the motion picture industry. They have dealt in generalities and have advanced only "stock contentions."

Assistant Directors in Another Meeting

The assistant directors held another meeting in New York City last week to fully complete their plans for forming an Assistant Director's Association in the East, to be affiliated with the similar organization on the West Coast. Bert Sutch and Walter R. Sheridan were chairman and secretary.

Special Committee Chosen

A special committee of twelve was chosen to apply for the charter, comprising Leon D'Usseau, Bert Sutch, Walter R. Sheridan, Charles Berner, Walter Lang, Albert Raboch, Joseph Boyle, Ben Behrens, George Kline, Robert Ross, Ned Hay and Charles Hines. An additional committee on the constitution and by-laws was appointed, comprising Leon D'Usseau, Walter R. Sheridan, Frank Bates, Warren Fromme, Walter Lang, William Hamilton, Martin Faust, Eddie James, John Hyland and Frank Walton.

Among the others attending were William Bradley, Lon Shores, Charles Van Arsdale, Ben Lewis, Carl Loviness, Stuart Heisler, Eddie Lawrence, Sherry Harris, Bert Tuey, Shaddy Graham, Austin Huhn and Robert Snody.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE motion picture industry has lost one of its striking personalities in the sudden death of Maxwell Karger, former Metro director-general, while en route to California. Possessed of an enormous vitality that met all physical demands on it, he was one of the hardest workers in directorial ranks, and achieved some notable results for Metro, with which he had been identified since its organization. His ability to work at top speed gained for him the nickname of "the human dynamo." When Bayard Veiller became Metro's director-general Karger was assigned the production of feature pictures. During his career he supervised personally and directed no less than seventy pictures, a mark which many of our leading directors have yet to equal.

Fair Play

SENATOR JAMES J. WALKER addressed the convention in Washington, and in two hours and twelve minutes called Sydney S. Cohen many varieties of a liar. Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, replied to Senator Walker, and for forty-five minutes called his opponent a liar. The convention then gave a unanimous vote of confidence in both Walker and Cohen.

The net result is that both men have received the vote of the jury and are acclaimed as the champions in their class. This element of the situation is not without its humorous phases. In fact, the humor predominates. But the convention, in doing a humorous thing, also did a sane and a sensible thing because the controversy was taken off the floor and a program of harmony and progress was begun upon.

Senator Walker was not in form, because his throat was in bad shape. Cohen was not in form because his voice was not equal to the difficult acoustics of the hall. What the convention wanted was peace and progress, and after giving both men a free chance in the fairest way, it settled down to the business in hand.

A sense of humor is always a saving grace. Rarely does humor obtain in a political situation. The Motion Picture Theatre Owners are almost unique in being able to forget the bitterness and the rancor of combat and give a yes vote to both of the warriors.

The producers and the distributors may well emulate this example. Even a ridiculous situation may be turned to advantage if the horse sense of the individuals is working.

ARTHUR JAMES.

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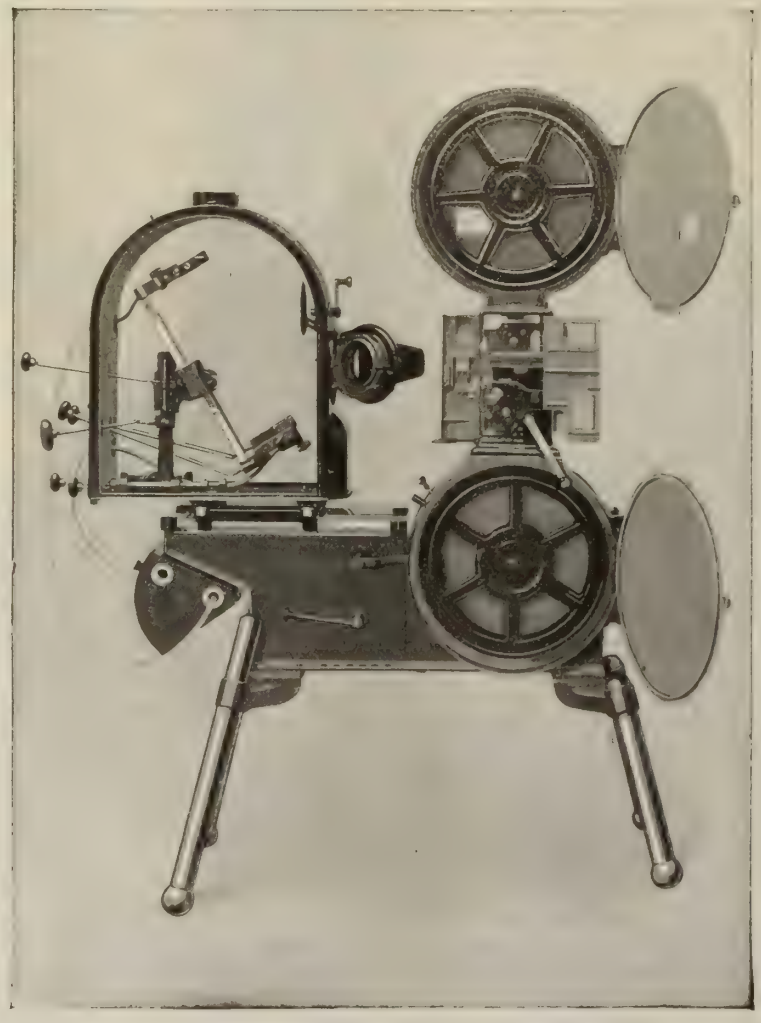

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The State Theatre, Jersey City's New House, Is a Million Dollar Wonder

FRANK G. HALL'S new million dollar State Theatre of Jersey City, which opened on the night of April 24, with the assistance of Governor Edwards, Senator Egan, Mayor Hague and other notables is a triumph of architectural beauty and grandeur and a monument to the progressiveness of the citizens of Jersey City who joined Mr. Hall as members of his organization.

A Community Owned Theatre

The State Theatre is remarkable in that it claims to be the first community owned theatre to be operated under a membership plan.

The membership of the owning body consists of one thousand heads of representative families whose membership entitles them to two weekly admissions to the State Theatre during life.

This free admission privilege will be extended to include the Capitol United Theatre, which is to be built at a later date.

The particular plan of community ownership in the State Theatre is the idea of Frank G. Hall, president of the State Theatre Corporation, and was put into operation by Harry E. Diggs, the State's director of publicity, who is also the general advertising manager for all of the Frank G. Hall's Interests.

That the plan of operation has been successful is evidenced by the long lines of patrons lined up each day at the box office and the conversion of the neighboring streets to parking spaces at night for automobiles.

Mr. Hall's plan of management is well worthy the attention of those contemplating the erection of new picture houses and we believe our readers will agree, after reading the following description of the comforts and conveniences of the house, that the theatre and its plan are calculated to give its patrons rather more than the worth of their admissions.

Approaching the theatre, which front on the Hudson Boulevard, one sees the largest electric sign ever erected in the State of New Jersey, furnished by the Norden Sign Company, of New York, and which has a light equivalent to over 5,000 lamps of 110 watt power each, and is visible straightaway from a distance of over five miles. If the intricate wiring in this modern sign were stretched out it would reach from end to end, a distance of over six miles.

The beholder is impressed by the stately dignity of the exterior architecture—its massive Hellenic columns, the facade and its pediment of sculptural design of Neptune all being of the finest cut stone.

Suspended over the entire front entrance is a huge marquise of architectural steel, imbedded with thousands of electric bulbs which provide a flood of light underneath the canopy and at the same time sheds its rays in a blaze that will make the Boulevard appear as though a section of New York's Great White Way had been transplanted to Hudson County.

Around the edges of this marquise will be illuminated signs reading "State," and below these will be signs announcing the attractions.

Magnificent Lobby

The floor of the spacious lobby is of marble with a base of Travatine and Botticino embellished with a wainscoting of Circassian walnut. The box office is of hand carved walnut and the ceiling is vaulted with Renaissance design of 14-carat gold finish.

The side walls of the lobby are escalette panels with Travanelle rose borders and Ninos base, and the flooring is of Travatine marble inlaid with gray Sienna.

The house measures one hundred feet in width by one hundred and seventy-one feet in length and seats three thousand patrons on two floors, the orchestra and the gallery.

A particularly attractive feature of the State is the mezzanine lounging room and promenade. A circular opening, guarded by a marble balustrade gives to the occupants of the lounge a view of the portion of the orchestra below. The lounge is handsomely furnished with period furniture and mirrors and, among its attractions, has two illuminated fountains and a large marble tank in which flowers grow and goldfish swim. Cages containing love-birds and canaries add to the beauties and homey feeling of this portion of the house.

Over 2,000 linear yards of High Pile Imperial carpeting was used on the main floor and balcony.

The carpet is blue and grey and luxuriously heavy, and was furnished by the Greater New York Export House, of New York City, who also supplied the damasque wall covering.

Some Birds

Speaking of birds, in addition to those which add cheerfulness to the mezzanine, two gorgeous macaws perched on gilded standards add an unique touch to the lobby.

From each side of the mezzanine, left and right respectively, are the women's and men's rest rooms. The former furnished with luxurious rugs and overstuffed divans and easy chairs, the latter constitutes a miniature club room with smoking appliances and leather upholstered furniture.

A particularly noticeable feature is the attention to the comfort of the patrons, evidenced by the installation of Individual drinking cup systems in both the women's and men's rest rooms and wherever else they could be utilized to advantage.

Another attraction about to be added to the house is the installation of a Concert Grande piano, in the lobby. The piano will be used to accompany a violinist so that entering patrons will be greeted by the strains of music.

Mural Decorations

Around the borders of the side walls of the auditorium are beautiful mural paintings by the famous artist Battiste, symbolic of the evolution of drama into the motion picture.

The entire decorations in the theatre proper are of the Greek classic and Renaissance periods, the color scheme being a wedgewood blue and ivory shaded with gold. The art work on the side walls, a golden ivory against a background of dove gray, forms a filigree encrusted with medallions of blue and white, the whole effect being one of artistic harmony.

To further carry out the color scheme, the upholstered chairs throughout the entire house, furnished by the American Seating Company, are backed with a costly cut velour of blue and gold and impannelled back of the second tier boxes is a rich silk Damask of blue background with inlays of pure gold thread.

Leading up from the main auditorium to the mezzanine level are two grand staircases of Botticino and Sienna marble with Travatine marble steps.

The mezzanine floor is decorated and furnished in the Renaissance style, rich in color and pleasing in design. Both the ladies' and men's rooms open on the mezzanine promenade and contain everything which contributes to the comfort and convenience of patrons.

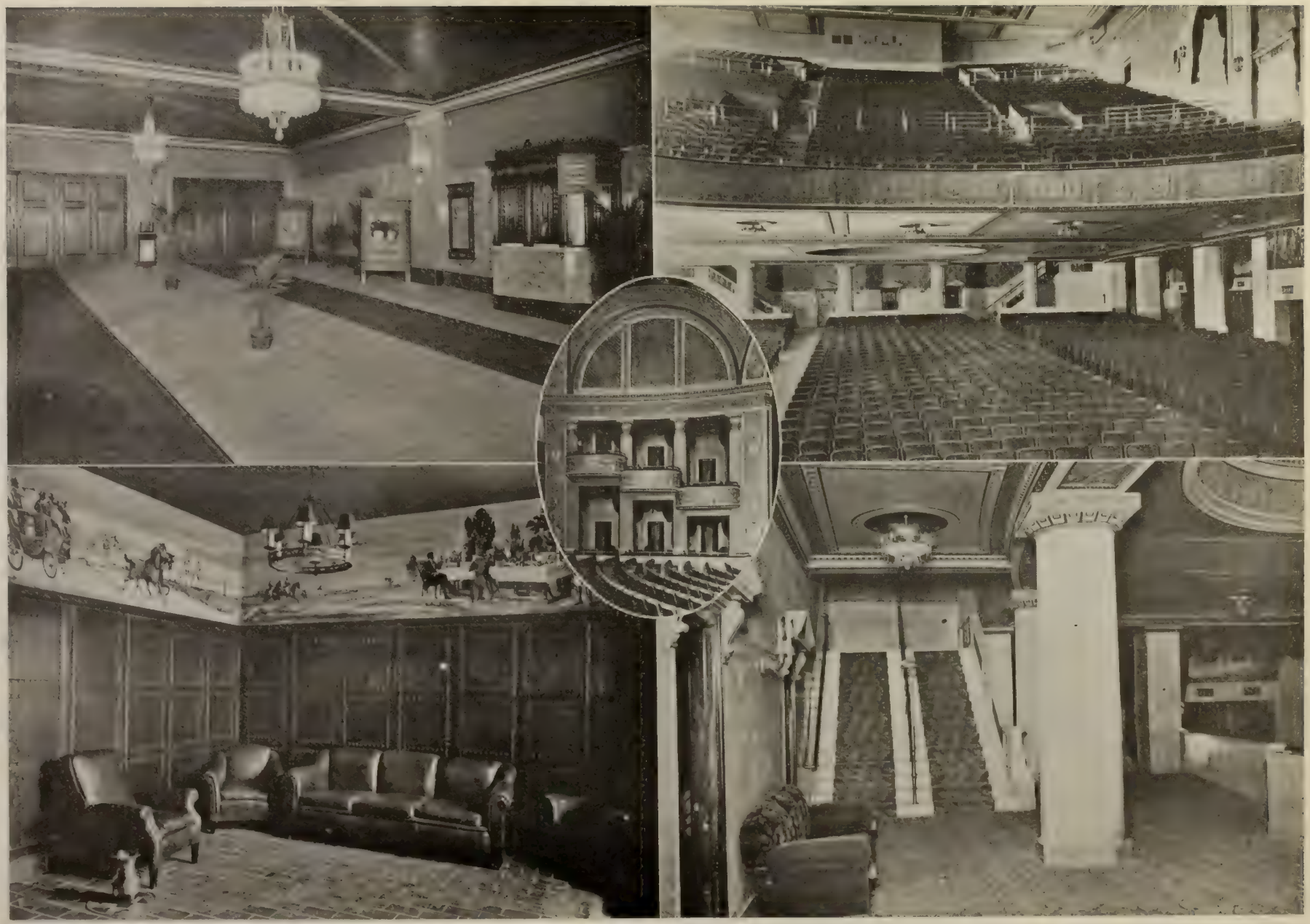
Four stairways lead from the mezzanine floor to the balcony levels. The balcony contains about 1,400 seats, in addition to the row of loge boxes along the front.

In the projection room are three Baird projectors, each equipped with Sun-Light Arc

FRANK G. HALL
President State Theatre Corporation

PERCIE A. VIVARTTAS
Architect of the State

HARRY P. DIGGS
Director of Publicity



INTERIOR VIEWS OF THE STATE THEATRE, JERSEY CITY, NEW JERSEY

Above, at left, the magnificent lobby. At right, orchestra and balcony seating arrangement as seen from front of the house. Below, at left, the men's smoking room and its leather upholstered furniture. At right, the foyer and one of the stairways. Center illustration shows arrangement of the boxes

All the special and ornamental steel
used in building the

STATE THEATRE

was supplied by

FAGAN IRON WORKS

Engineers and Contractors

Jersey City, N. J.

high intensity lamps. The projection throw measures one hundred and fifty-five feet. Two spotlights and forty-two baby spots are provided for illumination of the stage when vaudeville is being presented.

Monster Moller Organ

The house music will be furnished by a monster seventy-five thousand dollar Moller organ, a larger instrument than that recently installed in the Philadelphia Aldine, in fact, we are advised that this is the largest organ ever installed in an eastern theatre.

The instrument will be played from a four-manual console, equipped with all the modern accessories, including the Moller double-touch system.

The instrument itself will be divided in structural sound proof chambers specially provided and designed by M. P. Moller in co-operation with architect Vivarttas.

These organ chambers are located on each side the proseenium arch above the upper loges. The grilles, to allow the tone to pass into the auditorium, are twenty-five feet wide and sixteen feet high in the centre.

Wonderful Electrical Equipment

The lighting installation is the very latest. The high lights are brought out by large crystal chandeliers, while the flooding in different colors is effected by concealed lights.

The lighting fixtures were furnished by the Black & Boyd Manufacturing Company, New York City, and represent one of the most up-to-date and attractive installations in the country.

The main ceiling is lighted with one large and two smaller all crystal fixtures composed of more than 62,000 crystals of various shapes and sizes with a mass of candles on the outside and containing the same color effect and dimmer control as the lobby chandeliers.

The lower part of the balcony is lighted with fixtures suspended from small domes in the ceiling, and consist of a cluster of frosted lamps from a band with leaded glass, trimmed with crystals and pendalogues. Some of the larger wall brackets have a crystal and art glass panel in the center lighted by a lamp set in the wall, in addition to candles, and make a very pleasing effect.

The ladies' and men's rooms and other locations are lighted with specially designed fixtures which are works of art and fit in with the surroundings perfectly.

The complete electrical equipment of the State was executed by J. G. Berger & Company, Newark.

On the stage is a large deae front switchboard which controls all the lighting of the auditorium and the stage. There is also located on the stage a large Ward Leonard dimmer equipment which controls the intensity of the lights from full bright to dead out. The lighting system of the auditorium and stage is designed for four different colors, and with the proper blending many attractive lighting effects m..y be obtained.

A separate service supplies current for the operation of the motors. This service is entirely independent of the lighting system.

A number of innovations in this equipment are not to be found in any other theatre in the Metropolitan district. The most striking is a storage battery equipment of ample capacity to furnish light and power for the entire building for an evening performance in the event of failure of the outside electric system. This battery equipment and the wiring system in conjunction with it is so designed and installed, that in case the power and lighting system from the outside is discontinued for any reason, the lights and motors in the entire building will receive their power from the storage battery equipment.

This is accomplished by the means of specially designed equipment and automatic switches which make the change automatically without the audience being aware of it. This same principal, only on a smaller scale, is in everyday use in the subway trains of New York City.

The Ajax interlocking switchboard was built by the Safety-Rite Company, of Jersey City, especially for the State, and was constructed in ten working days.

This represents the highest type of interlocking switchboard and its many unique features recommend it to the most critical engineers and house electricians.

The broad proper is arranged in a very compact manner with busbars in perfect alignment and properly supported so as to minimize space. All materials throughout are rugged and built for long usage. Each handle is arranged with a special indicating quick change trigger, permitting presetting; very simple in operation.

Ever-Burning Exit Lights

The exit lights are so sonnected that in the event of failure on the part of the lighting service, they will automatically receive their energy from the power service, and in case of failure of the power service they will receive thir energy from the storage battery equipmnt. This means that there are three sources from which the exit lights may receive energy and the change over from one source of energy to another source is accomplished almost instantaneously. This insures every possible protection in case of an accident or fire.

All lights such as electric signs, etc., on the outside of the building are controlled from the manager's office. The manager may press a few small push buttons, and automatically operate large switches in another part of the house which control the lights on the outside of the building.

SAFETY AND COMFORT

In the construction of the State, public safety and comfort have been given the first consideration by the company, the architect and the contractor.

To this end the building itself "from pit to dome" is absolutely fireproof. Added to this, to guard against even the remotest chances of fire, have been installed every modern device designed for the protection of human life.

Aside from the features above mentioned, there are other electric systems such as electric in the auditorium, ventilator fans above the ceilings, motors for operating blowers, compressors, pumps and certain other necessary equipment, telephone systems for both private and public use, and signal systems.

The foot lights, border lights, spot lights and so forth, have been thoroughly studied and installed at the proper places and at the proper angles in order to illuminate the actors and scenery so as to produce the most pleasing effect to the audience.

The ventilating and heating systems are combined in one unit, whose function is to heat the interior in winter and cool it in summer. The installation of this system means that the air in the building will be completely changed once in every twelve minutes. Control is automatic, being governed by a series of Johnson Service Company's thermostats.

The stage is one of the most complete in the country. It has fifty-three sets of lines so that the most elaborate productions can be staged with all effectiveness. The stage rigging was installed by William Camph, of New York. The curtains are masterpieces made from the best materials. Directly over the stage is a fresco that is a classic of color and composition. On each side of the stage are triple tiers of boxes, artistic in arrangement and beautiful in draperies and decorations.

Safety and Comfort

In the construction of the State, public safety and comfort have been given the first consideration by the company, the architect and the contractor.

To this end the building itself "from pit to dome" is absolutely fireproof. Added to this, to guard against even the remotest chances of fire, have been installed every modern device designed for the protection of human life.

Th entire auditorium balcony, mezzanine, foyer, stage, dressing rooms and rest rooms are protected by a sprinkler system. When any undue heat is generated at any point within the theatre, flood pipes automatically open at the overheated point and a deluge of water follows. This water supply and pressure comes from three huge tanks placed on top the building—one pressure tank ith a capacity of 15,000 gallons, the other a gravity tank of 10,000 gallons capacity, providing a pressure equal to three city fire engines which can flood the entire stage in less than two minutes.

Then there is a fire line tank of 7,500 gallons capacity making direct connections with four 200-foot lines of regulations fire hose placed at convenient points within the theatre.

The asbestos curtain is automatical controlled so that in the event of fire on the stage no human agency need be depended upon to instantly lower the curtain to prevent smoke or flames reaching the auditorium.

There is also conveniently placed in every part of the theatre a number of fire buckets and chemical extinguishers of four-gallon capacity.

Twenty-five Exits

Twenty-five fire exits have been added to the many devices, thus completing the plans for public safety, making it absolutely impossible for a disaster of any kind to happen within the theatre.

The entire building packed to capacity can be emptied within twenty-two seconds.

All goilers for heating are installed in special concrete boiler vaults built outside the theatre.

Not only has every requirement of the new city ordinance pertaining to fire prevention and safety in theatre construction been met, but many other safeguards not legally required have been installed, making the State the safest theatre in the world.

The architect of the State is Percie A. Vivarttas of Union Hill, who also designed the U. S. Theatre in Hoboken along with a number of other playhouses, including the other million dollar Hall enterprise, the Capitol Theatre, to be built on Monticello Avenue, between Brinkerhoff Street and Harrison Avenue.

The builder is James Mitchell, Inc., engineers and contractors of Jersey City, who put into stone and brick and marble and plaster the ideas of the master mind, the architect. They worked with consummate skill as well as speed and it is a question whether so elaborate a playhouse has ever before been erected in so short a time. This concern has erected other large buildings in Jersey City, notably the new Claremont Bank, the Lerner Building and the plants of the Continental Candy Corporation and the Air Reduction Company.

All the special and ornamental steel used in the building was supplied by the Fagan Iron Works, of Jersey City.

The directors of the State Theatre Company are: Edward B. Morgan, Peter Valla, Amedia Ajello, Charles Armbruster, Jr., F. J. Baumhoer, Bernard M. Degheri, James Donohue, Joseph E. Bernstein, Charles M. Egan, John J. Fagan, Edward Gately, Edward I. Goldberg, Frank G. Hall, Emil Herz, George Hollereith, James M. Kiernan, Anthony Michel, Benjamin A. Margulies, Harry Max, John Nuttall, Albert Mann, James McArdle, Joseph B. Payton, Dr. B. S. Pollak, Dr. Harrison V. Scudder, Andrew Valla, George J. Wolf.

"Mr. Vivarttas has achieved by his work the position of the foremost theatre architect in the country, and for years to come the State will stand as a monument to his genius."

FRANK HALL, President
State Theatres Corporation

PERCIE A. VIVARTTAS
Architect
110 FOURTH STREET, UNION HILL, N. J.

The State Theatre

was built by

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Jersey City

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JULIUS G. BERGER, President
T. R. STOCKSDALE, Vice-President
JULIUS BERGER, Secretary
ALBERT HILD, Treasurer

The Entire Electrical Equipment of the

State Theatre

WAS INSTALLED BY US

Complete electrical equipment of this building from source of supply to each lamp and motor, and the lighting and power systems with all equipment was designed by our engineering department and installed by our construction department.

We were responsible for the innovation of the complete storage battery equipment of such capacity as to enable to run an entire performance in case outside power becomes useless.

Many other electrical features, which we have installed, make this theatre superior to many others in the Metropolitan District.

Specialists in equipping theatres electrically

We can reduce your fire risk by adjusting your present electrical installation

The cost to you is nominal—and profitable

The material used by J. G. Berger & Company in the electrical construction work of the new

STATE THEATRE

was supplied by

BELLER ELECTRIC SUPPLY CO.

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Ward Leonard Vitrohm Dimmer and Ajax Interlocking Switchboard

provide the utmost in flexible control of the lighting in the State Theatre. Placed facing each other, the operator can work from one to the other with maximum of ease without taking his eyes from the action on the stage.

THE plate-type dimmer now universally used in theatre-lighting installations was introduced by us over twenty years ago. All Ward Leonard dimmer installations here listed are built by assembling Vitrohm resistor plates of suitable size. The superior characteristics of the Vitrohm plate unit can best be appreciated when its method of construction is understood. A cast iron plate of suitable shape and so designed as to give a maximum of rigidity with minimum weight is coated with a thin, insulating film of vitreous insulating enamel fused to the iron. The resistance metal in the form of wire is assembled with suitable contact buttons on the side of the plate, and covered with another coating of enamel, after which it is again subjected to the firing process and the whole mass fused to the plate.

The connections between the buttons and the resistor metal are made by a special mechanical joint produced under pressure and without the use of solder.

This construction is extremely compact and gives extra good ventilation and heat distribution. It is a permanent form of construction because the resistance metal is held rigidly in place and thoroughly protected from all corrosive influences.

Write for booklet giving detailed information.

WARD LEONARD VITROHM DIMMER AND AJAX INTERLOCKING SWITCHBOARD INSTALLED IN THE STATE THEATRE

THE switchboard as shown in the photograph was made to order expressly for the State Theatre, Jersey City, and was constructed in ten working days. The board represents the highest type of interlocking theatre switchboard and its many unique features recommend it to the most critical engineers and house electricians.

The board proper is arranged in a very compact manner with bus bars in perfect alignment and properly supported so as to minimize space. The angle iron frame is in skid form and is not dismantled when shipped, thus allowing the customer to locate his board in position without disturbing a single bolt or nut. All materials throughout are rugged and built for severe and long usage. Each handle is arranged with a special indicating quick change trigger, permitting presetting and is very simple in operation.

The entire equipment is made with the intention of harmonizing with the other fittings of a first class theatre.

SOME RECENT WARD LEONARD INSTALLATIONS

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BOSTON, MASS.—LOEW'S THEATRE
DETROIT, MICH.—CAPITOL THEATRE
JERSEY CITY, N. J.—HESTER THEATRE
BROOKLYN, N. Y.—NATIONAL THEATRE
NEW ROCHELLE, N. Y.—LOEW'S THEATRE
YONKERS, N. Y.—STRAND THEATRE
CLEVELAND, OHIO—MUNICIPAL HALL
DALLAS, TEXAS—LOEW'S THEATRE
NEW YORK CITY—LOEW'S 83d ST. THEATRE
NATIONAL THEATRE

SOME RECENT AJAX INSTALLATIONS

STATE THEATRE—JERSEY CITY
READE THEATRE—NEW BRUNSWICK, N. J.
LOEW'S NEWARK THEATRE—NEWARK, N. J.
LOEW'S NEW ROCHELLE THEATRE—NEW ROCHELLE, N. Y.
CENTRAL THEATRE—JERSEY CITY, N. J.
LIBERTY THEATRE—NEW YORK CITY
AMBASSADOR THEATRE—NEW YORK CITY
JOLSON'S THEATRE—NEW YORK CITY
LOEW'S GATES AVENUE THEATRE—BROOKLYN, N. Y.
BAY RIDGE THEATRE—BROOKLYN, N. Y.
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Successors to AJAX ELECTRIC COMPANY
56 BALDWIN AVE. JERSEY CITY, N. J.

Vivarttas Designed State Theatre

PERCIE A. VIVARTTAS of Union Hill, N. J., who drafted the plans for the new State Theatre of Jersey City, has gained the reputation of being one of the greatest theatre architects in the country. It was not many years ago when he poured over blue prints as a student and apprentice in the largest architect's offices of New York City and nightly burned the proverbial midnight oil. He first came into public notice as the architect of the U. S. Theatre on Washington street, Hoboken. A number of other playhouses are to his credit.

It was about a year ago that Frank G. Hall, president of the State Theatre Corporation, completed his plans for a new theatre for Jersey City that would be a monument of its kind, and selected Mr. Vivarttas as the architect. The beautiful structure on the Boulevard, now completed, ranks as one of the finest in the country and is pronounced a building of perfect architectural proportions and design.

Mr. Vivarttas has also drafted the plans for the other beautiful million dollar theatre to be built by the State Theatres Corporation in Jersey City between Brinkerhoff street and Harrison avenue, with the lobby entrance at 101 Monticello avenue—a theatre that will rival the State in beauty and size.

The reputation of Mr. Vivarttas as an architect of unusual merit and genius was greatly enhanced by his plans for the State-Capitol Twin Theatres of Union Hill, the only structure of its kind in the world. This majestic palace, being built on Bergenline avenue, Third to Fourth streets, on a plot 200 feet square, will contain two theatres with a combined seating capacity of 4,500. In addition to the playhouses the structure will contain eight shops fronting on Bergenline avenue and forty-three business offices on the second and third floors. In drafting the plans Mr. Vivarttas observed every requirement of state and municipal statutes so that the danger by fire is reduced practically to zero. When completed the Twin Theatres will represent one of the safest as well as one of the most beautiful structures of its kind.

The State-Capitol Twin Theatres of Union Hill are being financed by the same membership plan which has made possible the State Theatre of Jersey City. The board of directors is composed of forty of the best known business men of North Hudson and its membership already comprises several hundred citizens. The remaining memberships are rapidly being disposed of and it will not be long before no more will be available.

The Twin Theatres are scheduled to open to the public on September 1 of this year.

The following companies were selected by the State Theatres Corporation to furnish material and mechanical installations, as described:

Birkholm & deHart (Baird Projectors and Sun-Light High Intensity Lamps), 11 West Forty-second street, New York City.

Fagan Iron Works (special ornamental steel), Jersey City, N. J.

Percie Vivarttas (architect), Union Hill, N. J.

James Mitchell, Inc., (general contractor), Jersey City, N. J.

J. G. Berger & Company (electrical constructing engineers), Kinney building, Newark, N. J.

Beller Electrical Supply Company (electrical supplies), 283 Market street, Newark, N. J.

Ward Leonard Electric Company (dimmer equipment control), Mount Vernon, N. Y.

Safety-Rite Electric Products Company (specially constructed switchboard), 56 Baldwin avenue, Jersey City, N. J.

William Camph (stage rigging and equipment), 1540 Broadway, N. Y. C.

Black & Boyd Mfg. Co. (lighting fixtures), 17 East Forty-seventh street, New York City.

American Seating Company (seats), 119 West Fortieth street, N. Y. C.

A. Battisti (artist decorator), 68 Seventy-fifth street, Union Course, L. I., N. Y.

Greater New York Export House (carpeting), 15 East Twenty-sixth street, N. Y. C.

Norden Electric Sign Company (display signs), 112 East 125th street, New York City.

Chestnut-Winkler Marble Corporation (marble), 297-301 Ocean avenue, Jersey City, N. J.

Johnson Service Company (heat regulation), 118 East Twenty-eight street, New York City.

Schreck & Waelty (sheet metal), 27 Hague street, Jersey City, N. J.

Superior Skylight Company, Inc., (superior automatic gravity ventilator), 456 Fourth avenue, New York City.

Economart Floor Company (cork and cork composition flooring), 229 East Forty-first street, New York City.

Davidson Brothers, Inc. (cut stone), 121-137 Passaic avenue, Harrison, N. J.

S. Markendorff (lobby frames and fixtures), 159 W. Twenty-third street, New York City.

Scagliola Mfg. Co. (scagliola-artificial marble), 255 Lexington avenue, New York City.

Betz Brothers, Inc., (hollow steel and kalamein doors and trim), 32 James avenue, Jersey City, N. J.

BETZ BROTHERS, Inc.
32 JAMES AVENUE JERSEY CITY

Executed the contract for hollow steel doors and trim. Metal covered doors and windows for the

STATE THEATRE

shown in this issue

The

CHAIRS

in the

STATE THEATRE

were furnished by the

AMERICAN SEATING COMPANY

119 West 40th Street, New York City

JERSEY CITY STATE THEATRE
PERCIE A. VIVARTTAS
ARCHITECT

A. BATTISTI

Artist Decorator

Contractor for all mural decorations and decorative painting for Jersey City State Theatre

The general color scheme of the decorating painting in the J. C. State Theatre is a blending of blue and gray which combined with the coloring of the mural decorations confirm Mr. Battisti's artistic ability. Other notable examples are the Loew State Theatres in New York and Boston and several other houses in the principal cities of the United States and Canada.

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STATE	Cleveland
GT. NORTHERN	Chicago
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CADILLAC	Detroit
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SHUBERT	Pittsburgh
CHESTNUT ST.	Philadelphia
STRAND	Albany
STRAND	Plainfield
WILSON	Baltimore
LYCEUM	Baltimore
RIALTO	Newark
RIALTO	Allentown
FULTON	Jersey City
COX	Cincinnati
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STRAND	Louisville
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STATE	Middletown
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We Also Built the Signs for:

LOEW'S STATE THEATRE NEW YORK

Rivoli
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Theatres in the
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Claremont Bank, Jersey City, N. J.
Fourth Ward Trust Co., Passaic, N. J.
First National Bank, Hudson, N. Y.
Capitol Theatre, Trenton, N. J.
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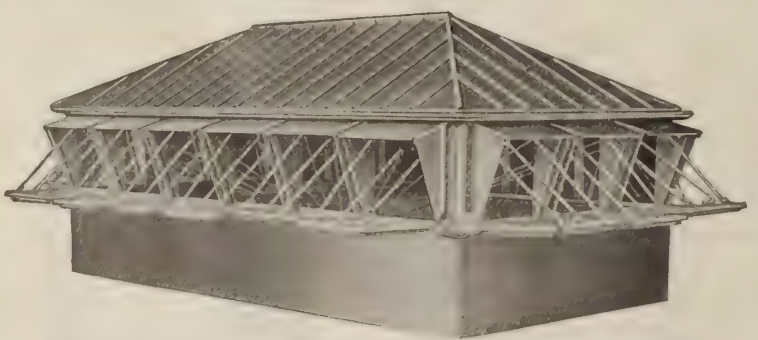

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Cork and cork composition flooring. Especially adaptable for theatre work.

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Curtains and Draperies, Stage Equipment and Stage Counterweight System installed in the State Theatre, Jersey City.

The following is a partial list of theatres that I have rigged and equipped:

NEW YORK CITY

Capitol, Lyceum, Gaiety, Comedy, Earl Carroll, National, 48th Street, Longacre, Shubert, Strand, Vanderbilt, Belmont, Geo. M. Cohan, Globe, Booth, Sam H. Harris, Selwyn, Rialto, Rivoli, Lafayette, Acme, Standard

Loew's State, Loew's Victoria, Loew's 83rd Street, Loew's Greeley Square, Loew's Seventh Avenue, Loew's Delancey Street, Loew's Avenue B, Loew's Orpheum, Loew's 116th Street, Loew's Reo, McKinley Square, Dyckman, Mount Morris, 110th Street, Punch and Judy, Plaza Music Hall, Fulton, Columbia, Eltinge, Palace, North Star

BROOKLYN

Loew's Metropolitan, Loew's Gates Avenue, Strand, Shubert, Flatbush, Empire, DeKalb, Alhambra, Halsey Street, Borough Park, Republic

ASTORIA

Astoria

BOSTON, MASS.

Loew's State, Loew's Orpheum, Loew's Columbia, Plymouth, Olympia, Fenway, Copley

NEWARK

Loew's State, Strand, Newark, Lincoln, Eisle, Rialto, City, Empire, Court, Branford

SYRACUSE

Empire, Strand

CANADA

Loew's, Yonge Street, Loew's, North Toronto, Loew's, Ottawa, Loew's, Montreal, Loew's, Windsor, Loew's, London, Loew's, Hamilton, Pantages, Capitol, Montreal

Poli's Capitol, Hartford, Poli's Palace, New Haven, Poli's Palace, Waterbury, Loew's State, Cleveland, Loew's Park, Cleveland, Hanna Theatre, Cleveland, Loew's, Indianapolis, Loew's State, Memphis, Loew's Palace, Memphis, Palace Theatre, Dallas, Texas, Atlanta Theatre, Atlanta, Ga., Loew's Palace, Washington, D. C., Strand Theatre, Washington, D. C., Lafayette Theatre, Buffalo, N. Y., Loew's State, Buffalo, N. Y., Capitol Theatre, Wilkes Barre, Rialto Theatre, Glens Falls, N. Y.

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We Also Have the Best Motor and Track for Draw Curtains in Motion Picture Theatres.

LIGHTING FIXTURES FOR THE

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Furnished by

Black & Boyd Mfg. Co.

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The following theatres are equipped with Black & Boyd Lighting Fixtures:

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LOEW'S STATE THEATRE, N. Y.
(And thirteen other Loew Theatres)

SHUBERT'S JOLSON THEATRE, N. Y.
(And seven other Shubert Theatres)

FAMOUS PLAYERS THEATRES in Dallas, Texas; St. Louis, Mo.; Kitchener, Canada; Toronto, Canada; Montreal, Canada; Regina, Canada; Vancouver, Canada; Hamilton, Canada; Winnipeg, Canada.

B. F. KEITH'S ORPHEUM THEATRES in St. Louis, Kansas City, New Orleans, Minneapolis, Chicago.

POLI'S THEATRES in New Haven, Waterbury, Hartford, Wilkes Barre, Washington, D. C.

B. S. MOSS CAMEO THEATRE, N. Y.
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KEENEY'S THEATRES in Kingston, N. Y. and Williamsport, Pa.

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Keeping in Personal Touch

By FRITZ TIDDEN

WITH eight fully organized, uniformed teams hitting the apple, the second season of the Motion Picture Baseball League got off to a flying start last Saturday, May 6. The commencement of the season was rendered all the more sensational by upsets which, in one instance at least, sent the pre-season dopesters flying for pencils to figure out new statistics.

The most unexpected surprise was the defeat of the almost intact Universal nine, undefeated winners of last year's championship, by the Goldwyn aggregation. The final score, 12 to 2, bore testimony to the one sided slugfest that characterized the Lions' assault upon the big U supposedly invincible nine. The batteries for the winners were: Borak and Lang, and for the losers: Missig, Christoff and Owens.

First National downed Paramount in a game featured by combinations of hits and errors and a sensational ninth inning finish. With a score of 8 to 0 in their favor, the Franchisers blew up in the sixth when six Paramount runners crossed the plate, errors being chiefly responsible. The Franchise pitchers, Loges and Best, with Kelly on the receiving end, practically won the game unsupported. With one down in the ninth, one run across already, two needed to tie, and runners on second and third, Best struck out the last two Paramount batters. The losers' batteries were: Warren, Mann and Cassidy.

Metro took Pathe's scalp in a one inning war dance during which Marcus Loew's boys scored 14 runs. After that it became a baseball game, the final score being 16 to 7. Jones, for the winners, struck out 17 men. The batters for Metro: Jones and Ellsworth; for Pathe, Grant, Eschman and Hiscom.

Vitagraph showed early season batting form by hitting the offerings of two Hodkinson moundsmen for 13 runs, the final tally being 13 to 3. The batteries were: for Vitagraph, Welton and Mason; for Hodkinson, Kraft, Gallup, Sims and Kelly.

Standing of the League

	W	L	Pct.
First National	1	0	1.000
Goldwyn	1	0	1.000
Metro	1	0	1.000
Vitagraph	1	0	1.000
Hodkinson	0	1	000
Paramount	0	1	000
Pathe	0	1	000
Universal	0	1	000

* * *

Mae Murray has accepted the honorary presidency of the Motion Picture Baseball League for this year. According to a letter received by President Paul Perez, Miss Murray is not only keenly interested in the progress of the league, but is an ardent fan herself. So intensely is she concerned for the development of athletics in the motion picture industry that she has volunteered to donate a cup to the winning team this year. This cup will be competed for annually to be retained eventually by the team winning it a certain amount of times, the exact number to be decided later by the league representatives under Miss Murray's wishes.

In expressing her pleasure at acting as the head of the league, Miss Murray has also expressed her desire to be notified of the playing schedule, stating that she intended to attend as many games as possible this summer.

Further awards, for individual members of the winning team have been promised by A. G. Spalding and Bros., athletic outfitters, who are offering individual gold medals to the members of the winning team.

At a meeting of league representatives held last week it was unanimously voted to accept Miss Murray's kind offer of a cup and to express to her, the league's appreciation of her acceptance of the honorary presidency and her interest in its welfare.

* * *

New York seems partially deserted this week, owing to considerable exodus in the general direction of Washington, the capital of our broad, geographically speaking, country. Mrs. Astor and Mrs. Claridge informed us the other day that their table cloth laundry bills were slightly less than normal.

* * *

That everyone was by no means in Washington, the business address of the government, was clearly pointed out on Tuesday evening, at the May Carnival held in the Hotel Astor, a well-known hostelry situated on the Broadway block bounded by two of the Roaring Forties, four and five. The affair was the termination of the moving picture popularity contest to elect the king and queen of filmdom, which was held to raise money for the Association for Improving the Condition of the Poor, at a dime a vote.

It seemed as if everyone in the industry was there, too. And everyone present had a fine time, including Bill Fox and Florenz Ziegfeld, who conducted a spirited bidding contest for votes, at ten cents a copy. This little pastime, which included marking up votes at an average of 25,000 at a throw, took place around two o'clock, with Fox bidding from the balcony and Ziggy casting ballots from a table directly under him on the dance floor. Fox was determined to elect Mary Carr and Ziggy was furiously intent on having his wife, Billie Burke, made queen, with the latter winning out. Joseph P. Day acted as master of ceremonies in the voting contest.

Edward Earle was elected king without a battle from any quarter.

* * *

When we made a trip to Boston over the past week end, on Saturday evening we were most cordially entertained by Dick Gorman, who runs the Tremont Temple, the largest church in Boston, which is used during the week as a moving picture theatre and a house of worship in the Baptist faith on Sundays. The picture we saw as part of Gorman's entertainment was Fox's "Monte Cristo," which was reviewed some weeks ago in MOVING PICTURE WORLD.

* * *

Will Hays is rapidly assembling his staff. He has already selected Kirk L. Russell, a former official of the Post Office Department, and C. C. Pettijohn, who needs no introduction. The most recent addition made by Hays is Ralph Hayes, vice-president of the Cleveland Trust Company, who was assistant to Newton D. Baker when he was Secretary of War. Hayes' bank has granted him a leave of absence.

* * *

"April baby showers bring May flowers!" says Tom J. Geraghty.

His amendment to the old saying is unanimously supported by Mary Pickford, Charlie Chaplin, Constance Talmadge, Natalie Talmadge Keaton, Mickey Neilan and Harold Lloyd.

After exhaustive research of the horoscope the Famous Players-Lasky supervising director has discovered that besides these famous screen stars—and himself—among the April babies are Will Shakespeare, Thomas Jefferson, Voltaire, Ulysses S. Grant, Washington Irving, Jean Rosseau, Oliver Cromwell, William Wordsworth, Emmanuel Kant, Catherine the Great, Charlotte Bronte, Edward Gibbon, the Smith Brothers, Jesse James and Charlie Fuhr.

* * *

J. R. Diamond, camera chief of the Hugo Ballin Productions, has been engaged by William Nigh to photograph "Notoriety," a picture starring Maurine Powers.

This does not mean that Ballin will stop producing; but Diamond explains that he has just been loaned to Nigh for a few weeks, during which time Ballin will be busy cutting his latest picture.

* * *

At a recent meeting Will Hays was elected a director of the Chicago & Eastern Illinois Railway Company.

* * *

George Kleine, who is releasing a number of his well-known specials, chief among which are "Julius Caesar" and "The Last Days of Pompeii," announces the removal of his New York Exchange from 145 West Forty-fifth street to larger offices at 729 Seventh avenue.

A NEW FIELD FOR ARTISTS

Gloria Swanson has set another style for milady. You have designs painted on the calves and then put on very sheer white stockings. The effect is startling and Gloria will display it in her next Paramount release, "The Gilded Cage"

FORE

On May 25 at the Oak Ridge Golf Club, Tuckahoe, will be held the Spring moving picture golf tournament. The entries are pouring in at a rapid rate and the affair promises to exceed last Fall's tournament, which made history.

Moving Picture World has again donated a silver cup as prize for one of the many classes of contestants.

NOTED GLOBE TROTTER RETURNS FROM THE LAND OF THE TOUTED CLIMATE

Jerry Beatty is back in New York from a two months' visit to California.

Fashion pictures in Selznick News hint that we shall not see short skirts very much longer—if any.

* * *

Charles Van Enger, noted cinematographer, has been selected to photograph the Goldwyn production of "The Christian," Hall Caine's famous story, which Maurice Tourneur will direct in England. Enger has been with Tourneur almost continuously for five years until recently when he photographed "The Doll's House" and "Salome" for Nazimova. Other pictures on which he cranked were "The Great Redeemer," "The Last of the Mohicans" and "Foolish Matrons."

* * *

Australia is planning its first moving picture exposition. It is to be held in Sydney, June 7-9, and elaborate preparations are being made for it. The show will be held in the town hall and the proceeds will be distributed to the various hospitals.

* * *

Many rumors have been surcharging the air anent the activities of Mae Murray. One had the star going into vaudeville. Another said she was going to Europe. Still a third that she was going to quit the pictures indefinitely. All wrong. Miss Murray is not going into vaudeville and is sticking to pictures, and right now is working early and late in the making of her newest production, "Broadway Rose." And the entire picture will be made in and around New York.

* * *

No sooner does Sol Lesser announce the New York premiere of the new Jackie Coogan production, "Trouble," at the Strand, May 21, than he engages that breezy young livewire, Paul Gray, to handle the national exploitation with Harry Wilson continuing as general publicist for the Coogan pictures. This is the fourth time that Gray has been in the Lesser employ and he likes it so well this time that he has decided to stick.

* * *

"I Am the Law" thunders a new film. Wonder who will enforce it?

* * *

Lenore Coffee, the scenarist, returned to the coast May 8. She has been visiting in New York three months. The younger set at the Algonquin luncheons regret her departure.

* * *

Thomas Meighan, Paramount star, and Alfred E. Green, his director, have returned to Hollywood from Chicago after visiting George Ade's farm at Brooke, Ind., where the famous humorist witnessed the first running of his original photoplay, "Our Leading Citizen," in which Meighan stars. Ade has a theatre on his farm which was immediately christened "Ade's Theatre." Tom and Mrs. Meighan and Green were the guests of Ade and enjoyed the brief visit thoroughly, the actor and writer being close personal friends.

While in Chicago, "The Bachelor Daddy," another Meighan picture, was shown at the Crippled Children's Hospital for several hundred kiddies who enjoyed it to the limit. The star sat in the audience, surrounded by the children, who greeted him with vociferous applause.

Meighan has already begun work in Cecil B. DeMille's "Manslaughter," while Green will shortly begin the direction of "The Ghost Breaker," starring Wallace Reid.

* * *

Selznick News pictures Lizzie Robinson, of Augusta, Georgia, who thinks she is 125 years old. She gives this advice to girls:

"No matter how short her skirts may be, remember she is still your mother."

* * *

George Chesebro married Sophia Barman in Judge Hanby's Los Angeles court the other day. Then they departed for the Yosemite on a honeymoon, where George's company will join them to make exteriors in the great park for his mounted police serial of the Northwest.

* * *

Sam Wood, Paramount producer, who has directed Gloria Swanson in all of her starring pictures, including her current release, "Beyond the Rocks," and "Her Gilded Cage," recently completed, is in New York on a vacation visit. He will remain here until about June 1, when he will return to Hollywood to direct Miss Swanson in her next Paramount picture, "The Impossible Mrs. Bellew."

* * *

Howard Dietz has sailed for the Island of Jamaica on a short vacation trip. Mrs. Dietz accompanied him. If Howard wants to make us real happy he will bring something back with him for us.

And Howard, please don't send it to the office or to the Green Room Club as we are getting stingier and stingier about those things. Our home address is 27 Commerce street, New York City, which doesn't mean anything like it sounds as it is all dwellings.

* * *

Old Walt Hill, full of the dickens as usual, broadcasts that "Too Much Business" is a complaint that nobody but a title writer could make.

* * *

Jesse Lasky sails for Europe May 13, fearing naught concerning the superstition surrounding the date. He will be gone five weeks at least.

* * *

Abe Warner is back from the coast.

* * *

Walter K. Scott, formerly associated with the Lyman Howe Laboratories, has joined the Burton Holmes forces, with headquarters at the finely equipped and up-to-date laboratory of the Burton Holmes organization in Chicago.

* * *

Fablegram: 'Tis said that a mouse is afraid of a man, a man is afraid of a woman and a woman is afraid of a mouse. Moral: Three is a crowd.

Fable: Once upon a time there was a famous author who recognized all the scenes in the screen version of his book.

—"Aesop's Film Fables."

* * *

Jerry Beatty has returned to New York from Hollywood, where he was engaged for more than two months at the Lasky studio in producing "A Trip to Paramountown," a special picture for Paramount showing intimate off-stage shots of Paramount stars and directors, and scenes for some of the fall productions in the making. Jerry brought with him a finished print of the picture, which is about 2,000 feet in length.

* * *

The sale of seven more photoplays was announced at the May 3 meeting of the New York Photodramatist Club. The successful authors were Emma W. Key, Fay G. Butler, Mrs. C. J. Schilling and A. Edward Cook. Director W. W. Young and H. Addington Bruce, of the Globe, gave short talks.

* * *

James A. FitzPatrick, who directed for the Kineto Company of America, two series of Urban Popular Classics, known as the "Great American Authors" and the "Great American Statesmen," sailed for Europe on the George Washington last Saturday to continue the same ideas with European authors and statesmen.

During his stay abroad on the Urban commission, FitzPatrick will do most of his work in England. It is Urban's plan to make the dramatic biographies of the English authors and statesmen balance the series that include the Americans. When this material is all in hand, FitzPatrick will return to work with Urban in editing them for release.

Then he will again go to Europe to work on the Continent. In three years Urban expects to complete the entire series to cover the biggest names in literature and history from all the countries.

* * *

It takes a clever scientist to get ahead of the movies. Sir Arthur Conan Doyle is late with his "spook pictures." For some time the screen has been showing Norma Talmadge and Eugene O'Brien in the Selznick photographs of "The Ghosts of Yesterday."

* * *

Speaking of Sir Arthur, the first time we ever saw him was at the showing the other day of "The Closed Door," which purports to be a spiritualistic film. Accompanying the English author were his two boys, a pair of unusually charming English youngsters, whose age we cannot guess, being very bad at that sort of thing. Sir Arthur seemed interested in the picture, and told us afterwards that he was vitally interested in the great possibilities moving pictures have in either transcribing literature to the screen or in familiarizing the public with spiritualism as it should be practiced.

* * *

Milt Hagen, exploitation manager for S. C. Caine, Inc., and co-author with Herbert Crooker of the new fox trot, "Isle of Zorda," has just made arrangements with all radio broadcasting stations to have the song, simultaneously on a certain date, broadcasted from every station in the country. "Isle of Zorda" was written in conjunction with the Pathe picture of the same name.

* * *

Film titlers have begun to think in numbers with an eye to attendance. Eugene O'Brien's new picture is a case in point. Members of a great family will take personal interest in "John Smith"—if only to gloat over the ignored Browns and Joneses.

Bebe Daniels tries out the special make-up kit prepared for her by W. H. Hazel, cabinet-maker at the Lasky studio

THE FIRST AND ONLY TIME HE WAS CAUGHT SMILING

A snapshot of Buster Keaton taken during his boyhood. Buster's current offering is "Cops," a First National

"Navy Standard"

The Navy Department has drawn up rigid specifications for linoleum to be used on the decks of battleships. Naturally, a linoleum that conforms to these exacting Navy requirements, and that will endure under the terrific wear imposed by Navy service, is exactly the type of floor-covering needed in the theatre.

All so-called battleship linoleum is not made according to Navy specifications. To be absolutely certain you are getting genuine battleship linoleum, made according to Navy standard, you should insist on Gold-Seal Battleship Linoleum.

Motion Picture Exhibitors tell us—

DURING the past year we have asked motion picture exhibitors all over the United States what they demand in a theatre floor-covering. Here, in condensed form, are their opinions:

"Theatre floors must be extremely durable to withstand the heavy, daily traffic, up and down the aisles, through the corridors, etc."

"Floor-coverings must be quiet underfoot so that people walking about and looking for seats will not disturb those already seated."

"They must be easily and inexpensively cleaned to keep down overhead expenses."

"Must be durable?"—*Gold-Seal* Battleship Linoleum is manufactured in strict accordance with the standards set by the U. S. Navy—made to withstand such terrific, grinding wear as is given the decks of battleships.

"Quiet underfoot?"—"Easy and inexpensive to clean?"—As cork is its main ingredient, *Gold-Seal* Battleship Linoleum is comfortably quiet to walk on—pleasantly resilient under foot. Its smooth, sanitary surface can be cleaned in a jiffy by a few whisks of a damp mop. It comes in three colors—attractive shades of terra cotta, brown and green.

No other linoleum so fully meets the requirements of motion picture floors as does *Gold-Seal* Battleship Linoleum. It will pay you to insist upon the genuine.

Gold-Seal Cork Carpet

Some exhibitors, who desire absolutely soundproof floors, prefer *Gold-Seal* Cork Carpet. This efficient floor-covering is very durable and as velvety quiet underfoot as a woven rug. Made in 6 attractive shades.

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The Gold Seal, facsimile of which is shown at right, is pasted on the face of all genuine *Gold-Seal* Linoleum. Look for it!

GOLD SEAL
Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

Made According to U.S. Navy Standard

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

My Old Kentucky Home

(*Featured Cast—American Releasing Corp.—7,382 Feet*)

M. P. W.—Should prove satisfactory for audiences who like this type of photoplay.

N.—Carries a tremendous box-office value.

T. R.—Good hokum. . . . Likely to hold its own as a box-office asset.

E. H.—A strong racing story, containing good story interest and an appealing love theme.

F. D.—Looks like a good audience picture even with its familiar story.

The Barnstormer

(*Charles Ray—First National—5,300 Feet*)

M. P. W.—Charles Ray's name may carry this picture across.

E. H.—Pure farce and as such is good.

T. R.—Funny spots. . . . It cannot be listed as a Ray success.

M. P. W.—Familiar material handled without much originality.

N.—Overdone hokum marks Charles Ray's latest picture.

Don't Doubt Your Wife

(*Leah Baird Associated Exhibitors—5,000 Feet*)

T. R.—Offers an original plot, plenty of human interest, quick action and beautiful photography.

E. H.—Story of the eternal triangle solved in an effective climax that holds interest and makes a good five-reel entertainment.

N.—In spite of the title, this picture is an exceptionally high class production, approaching 100 per cent. in entertainment value.

Seeing's Believing

(*Viola Dana—Metro—4,500 Feet*)

M. P. W.—A comedy of complications developed in refreshingly original style is provided by Metro.

T. R.—A bright and snappy comedy with plenty of action and really funny situations.

N.—While this picture travels along on this slight thread there is enough compensation in sparkling highlights or interludes to keep one at attention.

E. H.—Thoroughly delightful little comedy with the vivacious Miss Dana at her best.

The Glorious Adventure

(*Lady Diana Manners—Blackton—7,730 Feet*)

M. P. W.—Box office possibilities in Blackton film photographed in natural colors and starring Lady Diana Manners.

T. R.—As an innovation the film is certainly in a class by itself and justly deserves the attention of every person who is interested in the development of better pictures.

N.—It is such a marked departure—this natural color scheme—that people will flock out of curiosity to see it. From this argument it is worth a booking.

F. D.—First feature production entirely in colors quite beautiful at times. . . . Its value as a novelty should give it a good chance.

E. H.—Interesting mainly because of its being the first five-reel drama to be produced entirely in color, and with a titled lady for its featured player.

Through a Glass Window

(*May McAvoy—Paramount—4,490 Feet*)

M. P. W.—May McAvoy is the sunshine heroine in picture with sentimental theme.

N.—With all the freshness of springtime, "Through a Glass Window" comes to the screen.

E. H.—Typically "a woman's picture."

T. R.—A purely sentimental but appealing story.

Is Matrimony a Failure?

(*Featured Cast—Paramount—5,612 Feet*)

M. P. W.—Farce-comedy based on stage play has many laughs.

T. R.—There is a laugh to every inch of this film.

F. D.—Will do if they laugh easy, but hardly otherwise.

N.—Here is a feature that will contribute to the gayety of nations.

E. H.—A string of laughs, six reels long, that should echo around the theatre world. A picture crammed full of entertainment.

Fascination

(*Mae Murray—Metro—7,940 Feet*)

M. P. W.—Everyone will agree that "Fascination" is the best picture Mae Murray has ever made. A picture of uncommon quality—with a positive popular appeal of powerful proportions.

T. R.—It clearly shows the result of unusually competent handling both on the part of director and actors. There is enough merit in it to satisfy the most exacting audiences.

F. D.—One of the few really big current releases. . . . If this one does not play to capacity, it's your fault.

E. H.—A romantic, swiftly developed story that grips the attention at the start and holds it to the finish.

N.—Another sure-fire hit.

A Wonderful Wife

(*Miss du Pont—Universal—4,668 Feet*)

M. P. W.—Flimsy, outworn theme.

N.—This story has been ground through the fiction and movie mills so often that it fails to intrigue the imagination insofar as building a vein of interest and suspense.

T. R.—Furnishes fairly good entertainment.

F. D.—Rather weak story but it may satisfy enough to get over.

E. H.—Rather slight story of no great interest. . . . Lacks convincing situations and is made along more or less familiar lines. . . . Just a five-reel "movie."

When Romance Rides

(*Featured Cast—Goldwyn—5,003 Feet*)

M. P. W.—Zane Grey's novel, "Wildfire," makes good picture.

T. R.—Should find favor with a goodly number of movie fans.

F. D.—Satisfactory entertainment if they don't object to old ideas.

N.—It suggests an old-fashioned story filled with obvious sequences and so carefully planted that you can anticipate the action far in advance.

E. H.—Adaptation of Zane Grey's widely read novel makes satisfactory program picture.

The First Woman

(*Mildred Harris—Robertson-Cole—4,950 Feet*)

M. P. W.—Shows considerable novelty in the conception of its plot, and it is likely that the picture's greatest appeal lies in this.

N.—A very smooth and pleasing entertainment.

E. H.—Very ordinary is this story of a chorus girl who tricks a wealthy playwright into giving her the leading role in his play. The comedy finish is all that saves it.

F. D.—Fairly slow moving story, but surprise ending compensation.

Too Much Business

(*Tully Marshall—Vitagraph—6,100 Feet*)

M. P. W.—Plenty of laughs. A consistently amusing comedy.

F. D.—First rate comedy offering but would be improved by cutting.

T. R.—This satire on American business gets the laughs from beginning to end.

E. H.—Highly original and extremely funny.

Marry the Poor Girl

(*Mr. and Mrs. Carter De Haven—Associated Exhibitors—5,500 Feet*)

M. P. W.—This is a fast-moving farce that should prove a success wherever this class of feature is in demand.

E. H.—Farce-comedy of familiar type that serves the DeHavens well.

T. R.—A bright and amusing picture.

N.—While the subject matter is lacking in novelty of situation or characterization, yet the tempo is gauged correctly by the stars and the director with the result that it develops with plenty of snap and ginger.

The Man from Beyond

(*Houdini—6 Reels*)

M. P. W.—A spectacular melodrama with great rapids rescue.

F. D.—Plenty of mystery in Houdini's latest. . . . Should do if they favor this type of story.

N.—A thrilling melodrama, fantastic of theme and highly adventurous.

E. H.—A melodramatic tale, dealing with reincarnation, well-set and with thrills aplenty, starring the reckless Houdini.

The Man with Two Mothers

(*Featured Cast—Goldwyn—4,423 Feet*)

M. P. W.—This is a happy blending of the Irish and mother stories.

E. H.—Nothing originally startling or startlingly original about this tale of the "ould sod" and New York.

N.—In this production Goldwyn has a delightfully entertaining little story which would go well in any class of house.

T. R.—Celtic wit and humor run riot all through this happy comedy-drama.

In the Independent Field

Warner Bros. Acquire Four More Big Stories Which Are to Be Filmed in the Fall

For the coming season the Warner Brothers have planned to produce what is declared to be the biggest array of popular stories ever procured by a State-right organization. In addition to the three Harry Rapf productions being made at the Warner West Coast studios, Harry M. Warner has purchased the rights to four other stories—two novels and two stage plays.

The following will be known as Warner Brothers' productions: "The Beautiful and Damned," the remarkably successful novel written by F. Scott Fitzgerald.

"Main Street," the novel and stage play written by Sinclair Lewis.

"Broadway After Dark," a melodrama of the Great White Way.

"Little Church Around the Corner," adapted from the stage play of the same name.

The Harry Rapf productions, the first of which is now being produced, include: "Rags to Riches," featuring Wesley Barry. "Little Heroes of the Street," featuring Wesley Barry. "Brass," Charles G. Norris' novel of marriage and divorce.

Commonwealth Obtains New York Rights to Polo's "Cap'n Kidd"

Three important sales were made this week on "Cap'n Kidd," the first independent serial in which Eddi Polo is starring, and contracts have been signed with the Star Serial Producing Corporation, which controls world rights, whereby distributing rights have been taken over for ten additional states on this serial.

Sam Zierler has affixed his signature to a contract whereby the Commonwealth Film Corporation, of New York, of which he is president, takes over the serial for the territory including New York State and Northern New Jersey. Mr. Zierler is preparing a campaign, he says, that will be the biggest thing of its kind ever to accompany the release of a serial in New York or its vicinity.

Another big sale was that made to Harry Charnas for the Standard Film Service, of Cleveland, whereby "Cap'n Kidd" will be seen in the Michigan, Ohio, Western Pennsylvania and West Virginia territory. The Federated Film Exchange, of Baltimore, through Pete Oletsky, also signed for the Delaware, Maryland, District of Columbia and Virginia territory.

Aywon Reports Westerns Sold

Nathan Hirsh, president of the Aywon Film Corporation, 729 Seventh avenue, New York City, announces the following sales on his three Snowy Baker and six Big Boy Williams series of western pictures during April:

Big Feature Rights Corporation of Kentucky, for Kentucky and Tennessee; Royal Pictures, Inc., of Washington, D. C., for Delaware, Md., District of Columbia and Virginia; Minter United Amusements Company of Detroit, for Michigan.

Mr. Hirsh also announces the sale of the following features to the Minter United Amusements, Inc., of Detroit: "Blind Love," "Master of Beasts," "Man of Courage," "When Quackel Did Hide," "Woman of Mystery," "Evolution of Man," "Fidelity," "Woman Above Reproach" and "Oh Mabel, Behave."

JOE DEPEW
A clever player in Arrow's "Broken Silence"

FADING IN AND OUT
With Joe Lee

CONSIDERABLE has been said and written concerning the profits on pictures, but here is a little inside information on one production which did not do so bad. I refer to D. W. Griffith's "The Birth of a Nation." Production on this feature was started on $10,000 furnished by Harry E. Atkin, then president of Mutual Film Corporation. Before much progress was made it was ascertained that an extra $20,000 would be necessary. Director Griffith said he could go no farther without more money. W. H. Clune of Los Angeles came along and was induced to part with $10,000 and then later $5,000.

But more money was needed later. A man named Wynpenny, then proprietor of the Globe Dairy Lunch rooms in Los Angeles, was persuaded to dump $3,000 into the pot, while another chap, Hampton, who had the Ford agency in Pasadena, Cal., came through with $5,000. A Mrs. Grainger invested $5,000. (Later Mrs. Grainger on advice of counsel sold out her interest in the enterprise at a profit of 400 per cent.) A number of Griffith employes having utmost confidence in the director came through and personally invested in the production.

The completed picture cost around $110,000, which in those days was a considerable amount of money to be dumped into a picture enterprise. The scenario rights were purchased from Thomas Dixon, on whose story of "The Clansman" the production was based. The purchase was made on a royalty basis. With the picture completed, the Liberty Theatre in New York was leased at a rental of $1,250 a week. "The Birth of a Nation" remained at that house for six months on that basis and then Mr. Griffith voluntarily raised the rental to $2,500 a week. The picture ran at the Liberty Theatre forty-four consecutive weeks, playing to a gross business of $450,000. To date "The Birth of a Nation" has grossed over three million dollars and the stock held by the original investors has paid them over 800 per cent.—and these investors are still drawing dividends. For this wonderful financial showing, no little amount of credit should go to J. J. McCarthy, for he was the general manager of the enterprise.

Who was the fellow who remarked that "they never come back?" "The Birth of a Nation" came back to Broadway recently, playing the Capitol Theatre to close to $50 000 in one week, and incidentally has the distinction of being one of the few productions to be held over for a second week at that spacious house. Five touring companies were out this season, all playing to wonderful business. "The Birth of a Nation" revolutionized the picture business over night, for after its successful "comeback" at the Capitol the revival season took hold of the exhibition business. Revivals of "Quo Vadis," "Cabiria" and the rest of the mob of money-makers of by-gone days followed in rapid succession.

Do you remember when the following were "special long length features": "The Life of the American Fireman," "The Moonshiner," "Jack and the Bean Stalk," "The Seven Ages," "The Miller's Daughter"? Each of these pictures was just a few hundred feet short of being a thousand feet long. Yet they were "long length features." Remember?

Did you know that D. W. Griffith made his first appearance in motion pictures in "The Eagle's Nest"? He was the leading man in that production.

ANXIOUS EXHIBITORS—Yes, you are right. There is a "shortage of good features." There is also a shortage of "good money."

Where is the fellow who said, "The business is still in its infancy"? Last week on Broadway, Dr. Reisenfeld ran a 25-year-old picture at the Rialto Theatre, entitled, "The Inauguration of President McKinley," taken in 1897. Figure out how long we have been in the infancy class.

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Sherlock Holmes"

Remarkably Fine Picture With John Barrymore As the Famous Detective Character.

Reviewed by Fritz Tidden.

"Sherlock Holmes" is one of the outstanding pictures of the year. Coming during a season that is marked by superlative productions of all kinds and nationalities, that statement has more than ordinary force. Its value may be summed up in one phrase. It has everything.

Exhibitors everywhere will be able to cash in on it. "Sherlock Holmes" is a great drawing card. Having pulled the people in it will more than please all of them, to the extent that they will go out and advertise it by word of mouth for the theatre playing it, which every manager knows is an aid to be fervently desired. In addition, just to increase the drawing possibilities, it is suggested that John Barrymore, who controls a large public of his own, is the star and delineator of the famous detective.

Sherlock Holmes in the flesh! Think of that. As Barrymore plays the character and looks the part it is one of the most vivid interpretations of a man out of literature it has been the pleasure of the writer to encounter. He seems to be a composite of what we imagine is everyone's preconceived idea of the great detective, based upon Conan Doyle's many descriptions. And it is not only in physical appearance that Barrymore is Holmes in the flesh, but his performance is so vivid and of such a high degree of artistic merit that it will remain long in the memory. Those who still read with a tingle of the entrancing exploits of Sherlock Holmes will not be able to have any other picture of the character in their minds save that of Barrymore in the part. Sherlock Holmes in the flesh! But without the famous needle, however.

Barrymore is given excellent support from a cast that includes many well-known names. Gustave von Seyffertitz is convincing as Moriarty. Anders Randolph is excellent as Larrabee and Roland Young, making his screen debut, is a realistic Watson. The others contribute their share to the success of the acting division.

The screen production follows in the main the play made famous by William Gillette years ago, which was based upon one of Conan Doyle's stories. Its impelling theme, the conflict between Sherlock Holmes and Moriarty, the plot moves swiftly and with a smoothness that intensifies the dramatic progression, due to an expert scenario by Marion Fairfax and Earle Brown, and fine direction throughout by Albert Parker. It's a well told tale. And it gets your attention in the grip of a vise and keeps it there for the eight reels.

The Cast

Sherlock Holmes.....John Barrymore
Alice Faulkner.....Carol Dempster
(By courtesy of D. W. Griffith)
Madge Larrabee.....Hedda Hopper
Rose Faulkner.....Peggy Bayfield
Terese ..... Margaret Kemp
Dr. Watson.....Roland Young
Professor Moriarity..Gustave von Seyffertitz
James Larrabee.....Anders Randolf
Forman Wells.....William H. Powell
Alf Bassick.....Robert Schable
Sid Jones.....Percy Knight
Prince Alexis.....Reginald Denny
Count Von Stalburg.....David Torrence
Otto ..... Robert Fischer
Dr. Leighton.....Lumsden Hare
Craigin ..... Louis Wolheim
Billy ..... Jerry Devine
Inspector Gregson.....John Willard

IN THIS ISSUE

"Shackles of Gold" (*Fox*)
"Mr. Barnes of New York" (*Goldwyn*)
"Watching Eyes" (*Arrow*)
"The Deuce of Spades" (*First National*)
"Beyond the Rocks" (*Paramount*)
"His Wife's Husband" (*American Releasing*)
"The Faithless Sex" (*Signet*)
"The Beauty Shop" (*Cosmopolitan*)
"Girl in the Taxi" (*First National*)
"Don't Blame Your Children" (*Gunning*)
"Step On It" (*Universal*)
"Sherlock Holmes" (*F. J. Godsol*)
"Silent Shelby" (*Aywon*)

Adapted from William Gillette's Play of the Same Name, Which Was Based Upon a Story by Sir Arthur Conan Doyle.
Scenario by Marion Fairfax and Earle Brown.
Directed by Albert Parker.
Length, 8,000 Feet.

The Story

The story is briefly that of the first meeting of Holmes as a student in Cambridge with Moriarity, the master mind in the crime world of London; of how Holmes determines to devote his life to removing this menace to society; of their later encounters, and the detective's final success. The framework of the plot is furnished by the attempts of Moriarity to blackmail a certain prince through letters the prince had written to a former girl sweetheart who had killed herself when he deserted her to marry another, and incidentally by the affection of Holmes for the sister of the unfortunate girl, who is also the holder of the letters, and with whom he starts on a honeymoon at the climax of the picture.

Exploitation Angles: Figure on getting the difference between what will come in and what you can bring in on this. You can get better than average business by merely announcing it, but by driving it in you can double your average if you have the capacity. Work every angle, paper, newspaper, lobby and window displays and perambulators. Work hard and persistently and it will not only make large money for you, but it will bring people back to other titles whose interest has been revived through this offering.

"Excuse Me, Sheriff"

Fox presents in this comedy a Sunshine burlesque on the red-blooded Western feature, starring no one in particular but featuring a capable cast of fun-makers. Almost everything connected with ranch life has been turned to comedy purposes and this, effectively. The chief amusement lies in the activities of two fugitives who, under cover of a cow-hide, join the rest of the cattle in an attempt to avoid detection. The comedy, most of which is of the less gentle type, is unusually good.—M. K.

"Step On It"

Hoot Gibson Assisted by Charming Barbara Bedford in Universal Western.

Reviewed by Mary Kelly.

Superior to many Westerns which, like this, have more than average action, "Step On It" is convincing as well as entertaining and succeeds in making time pass quickly—which should indicate that it fails to bore at any moment. An advantageous opening starts the picture with a laugh. A well-patronized flivver behaves strangely on its way to a wedding, the comedy in connection with this being punctuated with some striking lighting effects.

The suspense as to whether the girl is one of the cattle-rustlers is well-sustained and Hoot Gibson's work as the anxious lover commands admiration. Barbara Bedford plays the girl and more than sustains the promise of some of her former performances. She has certain poise and a pretty seriousness at dramatic moments that is charming.

The burning of the barn is a realistic scene, managed with a semi-dark effect in the surrounding locale that makes the situation the more tense. Hoot Gibson gives a vivid performance here. All of the thrills are handled with more than ordinary skill and lead up to a denouement as welcome as it is sudden—the explanation of the girl's mission.

The Cast

Vic. Collins.....Hoot Gibson
Mrs. Collins.....Edith Yorke
Pidge Walters.....Frank Lanning
Lorraine Lighton.....Barbara Bedford
Noisy Johnson.....Vic. Potel
Letty Mather.....Gloria Davenport
Lafe Brownell.....Joe Girard
Bowman.....L. C. Shumway

Adapted from the Story, "The Land of the Lost," by Courtney Ryley Cooper.
Scenario by Arthur Statter.
Directed by Jack Conway.
Length, 4,225 Feet.

The Story

Vic. Collins was a typical rancher and hated hoss thieves as bad as any. However, he fell in love with Miss Hamilton, of Kansas City, "as a newcomer introduced herself in the Western community, and stayed in love with her in spite of pretty strong conviction that she was the head of a 'rustlin' gang," stealing hundreds of cattle. He just naturally couldn't believe the evidence of his eyes, even when she hit him over the head with a gun butt when he was battling with a man he knew to be a cattle stealer. He depended a lot on Lafe Brownell, horse thief catcher from Texas, to round up the gang, and Brownell told him Miss Hamilton was implicated; seeing her riding with the gang several times and then facing her seeing her smile as he was marked "next to be shot" by the gang, were some of the ways in which his father was tested. But a faithful man has his day and every woman has her weak spot!

Program and Exploitation Catchlines:

The Story of An Honest Ranchman and a Girl who Laughed When He Tried to Make Love to Her—But That Didn't Stop Him—and When He Found Her at the Head of the Cattle-Thieves, Even That Didn't Stop Him!

Exploitation Angles: To your stress on Gibson add the name of the author, who has a good following on the screen and in the magazines. Sell it to lovers of action and appeal to the automobilists with the title.

Newest Reviews and Comments

"His Wife's Husband"

Betty Blythe Stars in Second Pyramid Picture, Which Is Distributed by American Releasing

Reviewed by Fritz Tidden.

"His Wife's Husband" should prove successful in the average house. It has suspense, there is an element of mystery and the theme, while somewhat familiar, is one that has always proved popular. The story has been well handled in all departments of production. The result is that the spectators' interest is obtained early and held throughout. Even taking into consideration that it is what might be called a thrice told tale.

The plot is rather intricate, but in transferring it to the screen all who were concerned in the endeavor of making the progress smooth accomplished their purpose, in every step, from the scenario to the editing. It never becomes involved. The production is appropriately mounted and Kenneth Webb's direction is adequate.

Betty Blythe, the star, does some of the best work of her career, and she, of course, displays her constant attractiveness. She is frequently called upon for emotional acting and she never allows herself to overdo. The three players most prominent in her support are convincing.

The story has been adapted from Anna Katherine Green's novel, "The Mayor's Wife." It might be called a dressed-up melodrama. The picture should find favor with your audience.

The Cast

Olympia Brewster.....Betty Blythe
George Packard.....Huntley Gordon
John Brainerd.....Arthur Carewe
Dominick Duffy.....George Fawcett

Based Upon "The Mayor's Wife," by Anna Katherine Green.
Scenario by Dorothy Farnum.
Directed by Kenneth Webb.
Length, 5,500 Feet.

The Story

Olympia Brewster, a college bred girl of rare physical beauty, marries a man she does not love in order to escape drudgery in a small mediocre hotel, and leaves him immediately after the ceremony when his actions convince her that he did not love but merely desired her, and she receives money from an uncle who asks her to take her place in his household. She leaves a note stating she had gone to drown herself. As she departs from the house she sees a woman fire at her husband, and believes he has been killed. Later she reads his death notice.

Not long after Olympia's uncle passes away, leaving her his fortune. She marries Henry Packard, a prosperous attorney, who later becomes mayor, then candidate for nomination for governor. He hires a secretary whom he takes to his home during a political crisis. The secretary gives the name of Steele, though he bears a startling resemblance to John Brainerd, the man Olympia had married. Olympia is alarmed, but a test with a cipher code Brainerd had taught her brings no response. Steele teaches the mayor a cipher code to make himself known to Olympia. The mayor surprises Olympia pleading for mercy by means of the code which he did not know she knew. He asks for explanations and Steele tells him he will either have to withdraw from the race for governor or acknowledge Steele his wife's husband. Olympia has had a guest, meanwhile, and through her manages to circumvent the plans of the traitorous secretary who, it is proven, was married to a servant in the house before his marriage to Olympia.

Exploitation Angles: Split your appeal between lovers of the detective drama and admirers of Anna Katherine Green's intelligent detective tales. This is not quite the same thing, for there are many in the former class who will not respond to the author-appeal.

"The Deuce of Spades"

Charles Ray in Popular Story by Charles Van Loan. Picturized by First National

Reviewed by Mary Kelly.

The typical Charles Ray punch is late in coming, but when it does come in "The Deuce of Spades," it's good enough to leave you with the impression that you've seen a good picture. The first three reels, however, should be curtailed. There is too much stress upon characterization, too much of the hick and his peculiarities, too much description and not enough action. The small town types are not without humor, but by now they have become so familiar that only a quick touch now and then is necessary to plant the desired impression.

When Charles Ray stops over in the railroad junction and the gamblers begin to frame him on the old deuce of spades trick, the interest is immediately sharpened and from that point it does not lag. When the poor honest beanery boy is fleeced, the scene is as touching as Charles Ray with his big capacity for portraying suffering, can make it. And when he comes back with making the smart boys literally eat sandwiches made of the deuce of spades, the effect is a tremendous success.

The Cast

Amos ..... Charles Ray
Sally ..... Marjorie Maurice
Elkhorn Jenkins.....Lincoln Plumer
Edwin Dobbs.....Philip Dunham
Fat Ed.....Andrew Arbuckle
Bouncer ..... Dick Southerland
Hawk-nose ..... Jack Richardson
Restaurant Owner.....J. P. Lockney
Peddler ..... Gus Leonard
The Sponge.....Bert Offord
Driver Bill.....William Courtwright

Adapted from the Short Story, "The Weight of the Last Straw."
Scenario by Richard Andres.
Directed by Charles Ray.
Length, 4,505 Feet.

The Story

The star blossoms forth this time as a young, unsophisticated Bostonian who comes to the Montana mining community of Little Butte for business and future. His immaturity makes him a fit subject for all the con games ever invented. He buys a restaurant under rather unusual conditions, the establishment being about ready to give its expiring gasp when the youngster takes it over and makes something of a go of it by installing a few precepts of cleanliness and business management.

The final straw is packed on his back when he becomes the victim of the oldest card sharper's trick ever invented, the one that Noah is said to have made a clean up with. The hoax wears down the final bit of his passive reserve and he shoots things up, not only winning everybody's self respect, but also regaining his lost wealth, while of the girl of his choice looks on approvingly.

Program and Exploitation Catchlines:

He Was Head of a Beanery Establishment and He Didn't Know Much About Cards —They Played the Deuce of Spades Trick on Him and the Whole Village Laughed —His Comeback Was Unique But Effective!

Exploitation Angles: Play on day for all you can make him give up. Then go after the few others with the story angle of the tenderfoot who staged a comeback. Hook the lunch wagons and one-arms to the deuce of spades sandwiches for a novelty. If you want a lobby novelty, get someone to "expose" the trick, and play it up big.

"Starland Review"

R-C Pictures is releasing a series of one-reel subjects under the above title that will be distributed at the rate of one per week. They are devoted to intimate views of actors, mostly on the speaking stage, in their home life or flashes of scenes from their plays or vaudeville acts.

Basing predictions upon the first of the series it is safe to say that exhibitors have at their disposal a weekly short subject feature of unusual merit and interesting content. The initial release is cleverly devised and introduces people of the stage that are of vital interest.

A brief catalogue of the performers who are "among those present" includes Bessie McCoy Davis, Otis Skinner, Richard Bennett and his wife, Adrienne Morrison, Lillian Owen, the famous puppeteer, Doris Kenyon and Hasouta, the Oriental dancer from Ed Wynn's "The Perfect Fool."—F. T.

"The Faithless Sex"

Production of Signet Films So Grotesque It Borders on the Burlesque

Reviewed by J. M. Shellman.

It is an injustice to the actors appearing in this picture and the director to show it to the public at such a late date when comparison is made with the first-class production of today. Platitudes, harsh and inelegant sub-titles, tawdry sentiment, bad acting, amateurish directing, unnatural situation, a climax that is weak, pathetic attempts at humor, anti-cigarette and booze propaganda, old style melodramatic moralizing against the evils of a large city and a total lack of artistic and subtle effects are the principal offenses against cinematographic art in "The Faithless Sex," which appears to have been produced a number of years ago, with Frances Nelson in the leading feminine role and a supporting cast including: Gladden James, Leonore Harris, Robert W. Frazer and Frank Beamish.

The continuity is jerky, the story may have read all right, but it is a maudlin attempt on the screen to present a theme against crookedness and for right living that is so badly handled that it nearly becomes a burlesque. The photography is the usual old style variety with no special lighting effects, dark backgrounds and open air scenes that are ordinary.

And yet it is a picture that may carry an appeal to a certain class of people who may not draw distinctions and who like the vividness of old style melodrama, despite the bad way in which it is handled. There is plenty of action in the play but many of the situations are unnatural and impossible.

The Cast

Violet ..... Frances Nelson
Aunt Kitty.....Leonore Harris
Monte Pym.....Gladden James
Latimer .....Robert W. Frazer
The Black Duke.....Frank Beamish

Story and Scenario by Herbert Hall Winslow.
Directed by Henry J. Napier.
Length, 5 Reels.

The Story

James Lenox, known as the "Black Duke" on Broadway, calls upon Kitty Langdon to help him to fleece the wealthy young Latimer who comes to play cards in the Black Duke's den. Latimer loses interest in the place because of losing so much and Lenox thinks up a scheme to keep him. They send for Kitty's niece, Violet, who wants to come to New York. She innocently exposes her aunt's dishonesty after she becomes acquainted with Latimer, who has grown to trust her. Lenox locks her in her room for punishment. She escapes and Latimer finds a place for her to stay. They are both inveigled in a crime, of which both are innocent, and succeed in proving this and tracing the real criminal, a pal of Kitty's.

Program and Exploitation Catchlines:

Violet, Left a Penniless Orphan, Goes to the City to Live With Her Aunt Only to Find Herself in the Den of a Gang of Crooks. How Does She Escape? See "The Faithless Sex."

Exploitation Angles: Better slide on this with the "big city" appeal. That will get in the class who will be most likely to be pleased.

Newest Reviews and Comments

"Beyond the Rocks"

A Love Story with an Assured Box-Office Appeal by Paramount, Starring Gloria Swanson and Rodolph Valentino

Reviewed by Mary Kelly.

The names of Gloria Swanson and Rodolph Valentino should be enough to steer any picture to financial safety, and "Beyond the Rocks" has something even more substantial to offer. It is first, last and always, entertainment. It teaches no moral, yet it has a moral standard, in fact it is this moral standard which gives the picture character, subconsciously.

Dedicated to youth and to love, it is an expression of an unquestioned faith in romance. In almost every scene and sub-title, the author, Elinor Glyn, has conveyed the idea that romance can never die, that it has been and always will be the supreme influence in the life of every normal young person. This may sound like propaganda but it is not presented as such. It is a pure love story with a certain tang of hopelessness that increases the appeal.

Pictorially, the scenes show detailed labor and very good taste. The English cottages at the opening; the rescue on the Alps; the pageant and the delightful costumes that go with it; and finally the climax on the desert characterize the picture as one that has style.

The directing by Sam Wood invests every scene with grace. Gloria Swanson, with a magnificent array of clothes, is always a delightful figure, and Rodolph Valentino not only acts, but is the Prince Charming, for which his feminine admirers have shown such a preference.

The Cast

Theodora Fitzgerald.....Gloria Swanson
Lord Bracondale.....Rodolph Valentino
Lady Bracondale.....Edythe Chapman
Capt. Fitzgerald.....Alec B. Francis
Josiah Brown.....Robert Bolder
Morella Winmarleigh.....Gertrude Astor
Mrs. McBride.....Mabel Van Buren
Lady Ada Fitzgerald.....Helen Dunbar
Sir Patrick Fitzgerald..Raymond Blathwayt
Lord Wensleydon.....F. R. Butler
Lady Anningford.....June Elvidge

Adapted from the Novel, "Beyond the Rocks," by Elinor Glyn.
Scenario by Jack Cunningham.
Direction by Sam Wood.
Length, 6,740 Feet.

The Story

Theodora Fitzgerald, an English girl, marries Josiah Brown, an elderly millionaire, to please her sisters. While on her honeymoon in the Alps she is rescued for the second time in her life by Lord Bracondale, a handsome young member of London society. They fall in love, but resolve not to see each other. They take part in a pageant and drive away in the coach, pretending that the horses have run away. Theodora, however, is strong enough to resist the temptation to go away with Lord Bracondale, and returns to her husband. He learns that she is in love with Bracondale, and goes on an expedition to Africa. She follows with her father and Bracondale, but Josiah allows himself to be killed by a band of savages and dies in his wife's arms.

Program and Exploitation Catchlines:

Elinor Glyn's Story of the Supremacy of the Love That is Youth's—What More Fitting Exponents of This Could There Be Than Gloria Swanson and Rodolph Valentino.

Exploitation Angles: Between the two stars and the author, you have need only to give the three names prominence. But just because it will be so easy to sell, sell it to the limit with paper and newspaper work, as well as lobby display.

"Mr. Barnes of New York"

Entertaining Feature, Starring Tom Moore. Goldwyn Picture

Reviewed by Marguerite Kemp.

While Tom Moore is cast as the star of this picture, he has difficulty in retaining the center of the stage for the theme rather runs away with the honors and Moore is quite outside the plot itself until the final reel.

The time is placed in the 80's and the basque dresses with the sweeping skirts and the odd suits of the men in the cast will doubtless be familiar to many who see the picture. They are a pleasing relief from the present styles and yet do not carry the dressed-up air that goes with the styles of earlier periods. So far as we could see, the plot could have been carried out in the present time, but since the director saw fit to time it so, we can only be grateful for his consistency in costuming.

The plot hinges on a duel fought in Corsica and the entire action takes place in Europe. The idea might have been workd out with a little more suspense, but having two murders and a wild horseback ride, in which fences are hurdled, it succeeds in giving more thrills than the average costume play and has a pleasing little surprise at the end. The duel scene was cut out, where the picture was reviewed, only the preparations and the resultant death of one of the combatants being shown, thus displaying the heavy hand of the censor.

Moore plays the role of a genial globe trotter, who shows up unexpectedly wherever the plot needs him. With his side-burns and his odd clothes, he looks like a leaf from the family album. Naomi Childers has a dignified poise, and faints easily, which goes nicely with her quaint costumes. Anna Lehr is all that could be desired in her role of the Corsican girl, the most dramatic part in the play. The other characters are well chosen.

The Cast

Mr. Barnes, of New York.....Tom Moore
Marina Paoli.....Anna Lehr
Enid Anstruther.....Naomi Childers
Gerard Anstruther.....Lewis Willoughby
Antonio ..... Ramon Samaniego
Tomasso ..... Otto Hoffman
Danella ..... Sidney Ainsworth

Adapted from the Drama by Archibald Clavering Gunter.
Scenario by Gerald Duffy.
Directed by Victor Schertzinger.
Length, 4,804 Feet.

The Story

In a duel with an English naval officer, a noble Corsican youth is killed, and his sister, Marina, swears vengeance on his murderer. Mr. Barnes, of New York, a witness of the duel, sees the name Gerard Anstruther on the pistols used in the combat. Two years later, he meets an English girl before a picture of the Vengeance Scene painted by Marina. Mr. Barnes follows her to Nice, where he finds Anstruther is her brother, and also that Anstruther wishes to marry Marina, who has nursed him in Egypt. Marina is allowed to marry him in Corsica and is then told by her guardian he is the man whom she has been seeking as her brother's murderer. Mr. Barnes rides furiously across the country to save Anstruther, and the knife of Tomasso is plunged into the guardian instead. Then Anstruther convinces his bride he had loaned his pistols for the duel, and his sister becomes "Mrs. Barnes, of New York."

Exploitation Angles: Appeal to the old timers to tell the youngsters what a whale of a stage play the book made, and sell from this angle, plus the action.

"Shackles of Gold"

Well-Known Play of "Samson," by Henri Bernstein, Elaborately Picturized by Fox, Starring William Farnum

Reviewed by Mary Kelly.

Somewhat restricted in its scope, "Shackles of Gold" deserves praise for its style rather than the material. It is an ambitious treatment of a conventional story. The difficulty of attaching any great degree of interest to an undistinguished set of persons who go through experiences that have been frequently screened has been a handicap to the scenarist and director.

A less compelling actor than William Farnum would have been somewhat eclipsed by this material. He, however, gives a performance, sufficient and dominating as usual, and really gives body to the drama as a whole, just by the strength of his interest in his own part. The role of a man who works up from dock worker to millionaire broker has neither novelty nor thrill in itself, so any credit for making the part interesting is due to the vision of the actor.

The lack of originality is most evident at moments when important crises are pictured. The scene of the father announcing his financial ruin, for instance, and the extravagant wife's reaction to it; then the hectic where-have-you-been scene between husband and wife after her unexplained venture; later, the ensemble in the stock market. These are suggestive of, if not almost identical to what has often been done before in pictures.

The leading feminine role is played by Mytra Bonillas, whose statuesque perfection leaves an impression of coldness at times. Her beautiful wardrobe is a point of decided appeal. As much can be said of the elaborate sets.

The Cast

John Gibbs, a self-made man.....William Farnum
Charles Van Dusen.....Al Loring
Mrs. Van Dusen.....Marie Shotwell
Marie, their daughter.....Myrta Bonillas
Harry, their son.....Wallace Ray
Donald Valentine.....Elliott Griffin
Elsie Chandler.....Ellen Cassity
William Hoyt.....Henry Carvill

Adapted from Henri Bernstein's Play, "Samson."
Scenario by Paul H. Sloane.
Direction by Herbert Brenon.
Length, 5,957 Feet.

The Story

John Gibbs begins as a dock laborer, rises to great wealth by shrewd speculation in oil, and marries a girl who consents to become his wife merely because her parents need Farnum's wealth to maintain their social position. She scorns Farnum and his love. He bears his position patiently until he learns she has gone to a cabaret with another man.

Then comes the deadly wrath and the big thrills. Farnum breaks the market to ruin the man who had tempted his wife. He breaks the man and—himself. But through the strange workings of the human mind he wins the very thing he thought impossible—the love of his wife.

Program and Exploitation Catchlines:

William Farnum in a Big Role, Taken from a Famous Play—the Rise from Labor Hand to Millionaire—the Tragedy of a Loveless Marriage—a Spectacular Feat in the Stock Market—These Are Some of the Great Sources of Interest.

Exploitation Angles: Hook the stage play to the film title and sell as a combination, for Samson will appeal to many who will not care for the appeal of the release title. Work both sides to get them all.

Newest Reviews and Comments

"The Beauty Shop"

Raymond Hitchcock Heads a Cast of Prominent Stage Folk in Cosmopolitan Paramount Pictures.

Reviewed by Fritz Tidden.

Chief interest in "The Beauty Shop" lies in the cast, which is an all-star aggregation of players well-known on the musical comedy stage with but two exceptions. Headed by Raymond Hitchcock, the inimitable comedian who is a favorite from coast to coast, the company includes such familiar names as Billy B. Van, James J. Corbett, the Fairbanks twins, Madeline and Marion, Diana Allen and Laurance Wheat. The two well-known screen players are Louise Fazenda and Montagu Love. To the writer it seems especially appropriate to cast the picture with people from musical comedy, for it is from that class of entertainment "The Beauty Shop" comes to the screen, being an adaptation of Rennold Wolf's and Channing Pollock's tune show of the same name that met with success some seasons ago.

Designed as entertainment of the lightest kind, "The Beauty Shop" fulfils its purpose of amusement. Most of the comedy, however, is derived from the countless sub-titles, which in the greater majority are funny, with the balance being either silly or wheezes of the memory testing class. Raymond Hitchcock has always been funniest when he can use his peculiar voice or his method of pointing a joke, but he contributes as much humor as possible under silent restriction with a performance embracing all of his familiar comedy mannerisms. Louise Fazenda does the best acting in the picture, getting constant laughter whenever she is on the screen, playing the homely girl whose suffering from the pangs of love completely unseats her mind from its already unbalanced position. The rest of the company are adequate.

It must be appreciated that Doty Hobart, the scenarist, had a most difficult job in converting the musical comedy story into a moving picture script. The form of entertainment of the original is noted for its slimness of plots, but Hobart has done as much as possible to inject enough interest to keep the picture alive. The director, Edward Dillion, has done his part well, and the settings are attractive and appropriate.

"The Beauty Shop" will make your audience laugh, and it is unique in its array of talent.

The Cast

Dr. Arbutus Budd, a beauty doctor..... Raymond Hitchcock
Sobini, an undertaker.....Billy B. Van
Panatella, an inn-keeper....James J. Corbett
Cremo Panatella, his daughter..... Louise Fazenda
Coca....{twin dancing girls}...Madeline Fairbanks
Cola....{twin dancing girls}.....Marion Fairbanks
Anna Budd, the doctor's ward....Diana Allen
Maldonade, a bad man.....Montagu Love
Phil Briggs, Budd's attorney..... Laurance Wheat

Adapted from the Musical Comedy of the Same Name by Rennold Wolf and Channing Pollock.
Scenario by Doty Hobart.
Directed by Edward Dillon.
Length, 6,536 Feet.

The Story

The story of "The Beauty Shop" concerns Dr. Arbutus Budd primarily. The beauty doctor is hard up but is "discovered" by natives of Bolognia who, note that the insignia upon the bottles of beauty lotion is that of a long lost baron. Sobini, an undertaker, is sent to Broadway to entice the "baron" back to his "estates" but what the doctor really inherits is a deadly feud in which, according to tabulation, he is to be slain by the giant Maldonado, the village bad man. To add to the medico's problems, he falls in love with a pretty dancer whose twin sister is the fiancee of Maldonado. A remarkable cure of homeliness finally brings peace to Budd and a realization that, having made the ugliest woman beautiful, he can return to Broadway and capture shekels. And he takes back the dancer as his bride.

Exploitation Angles: Play it strong on Hitchcock and the remainder of the cast, and hammer away on the musical comedy origin, both of which are big selling points. Try and get the songs for your orchestra and play these in advance.

"Watching Eyes"

Arrow Picture with a Pomeranian as the Star Has Decided Appeal for Children

Reviewed by Mary Kelly.

The adventures of Kiki, the latest aspirant for screen honors in dogdom, will undoubtedly have a great appeal to children, and to many grown-ups as well. "Watching Eyes" depicts what a little Pomeranian of more than average intelligence, sees in the household of which she is an important member. Her's is the role of a spectator rather than participant, although her timely interferences now and then have decided effect upon the turn of events.

At times, naturally, the powers of canine understanding are exaggerated, as when Kiki overhears the devilish plottings of a stableman and his accomplice. But the whole picture is done in the spirit of make-believe with an appeal to the imagination rather than the reason of the spectator. Furthermore, Kiki inspires such affection in whatever she does that one is tempted to give her credit for knowing as much as she says she does in the sub-titles.

The story is consistently planned to exploit the dog and not the subordinates, in this case, human beings. Among these are Edna Beaumont and J. Butt, who are capable performers. There are a number of attractive exteriors, which could make a more striking appeal if the photography were finer. The direction is exceptionally good.

The Cast

Kiki ..... Herself
Evelyn Selby.....Edna Beaumont
Adam Dewey.....Geoffrey H. Mallins
Clayton Miles.....John Wickens

Story and Scenario by Robert Blaine.
Direction Not Credited.
Length, 4,577 Feet.

The Story

Kiki is the pet Pomeranian belonging to Evelyn Selby, who is engaged to Adam Dewey. Evelyn is waning in her affection for Adam, due to the interference of Clayton Miles, keeper of the horses, with whom she believes herself infatuated. Kiki leads Adam to a seat in the garden one night where he finds Clayton making love to Evelyn. Clayton senses that Kiki is an enemy and tries to drown her, but the dog is too smart for that. Later Evelyn and Clayton try to elope, but Kiki delays the event by hiding herself so that her mistress can't find her until Adam appears. Adam proves to the girl that he is the man for her and she gives up Clayton.

Program and Exploitation Catchlines:

The Story of a Little Pomeranian Who Loved Her Mistress and Her Mistress' Beau—How and How Much She Did to Keep Them Together When the Affair Became Triangular—If You Like Dogs, You'll Love Kiki.

Exploitation Angles: Play up Kiki as the smallest canine star in the world, and draw what you can from the Curwood type of animal. Play it strong and drive to the limit on the children.

M. P. W. Reviews Are Best

"Don't Blame Your Children"

Director Did Not Take Full Advantage of Posibilities in This Old Style Drama.

Reviewed by J. M. Shellman.

"Don't Blame Your Children," the B. & C. production released by Gunning, is one of those old style dramas of the "force-your-daughter-to-marry-me-or-I-will-inform-upon-you" variety. At best it is but a sordid little story of unhappy home life that has great possibilities of which the director did not take full advantage. It is a play of commonplace acting, staging and directing. The salient points of the story are not brought out with their full value and the many little telling details of characterization are missing.

The basic theme back of the plot is that a father cannot preach godliness to his children and then act otherwise. In this particular case the children seem to sense the hypocritical attitude of their father and they resort to subterfuge and clandestine meetings with their friends when the father will not permit his two daughters to have their friends call at the house.

The action in the first part of the story is arranged so as to give the impression that Joan is meeting Captain Ross in his house at nights and that she is guilty of wrongdoing. Later it is explained that she is married to him. It seems a very cheap way to get suspense and creates an ugly, tawdry view of the character.

The photography is clear but the lighting effects are ordinary. The scenes on board the steamer and showing the steamer supposedly during a storm are neither convincing nor dramatic and they are in no way enhanced by the scenes showing the stoker at work.

There is a dramatic squence of events in this story that would hold the interest very well if it were produced in the proper way. The title fits and will undoubtedly draw many persons on its curiosity arousing strength. But the suspense lags and the action is not tense.

The Cast

John D'Anvers.....Norman McKinnele
Joan D'Anvers.....Malvina Longfellow
Mrs. D'Anvers.....Frances Ivor
Gladys D'Anvers.....Mollie Miller
Jimmy D'Anvers.....John Reid
Hartley Warren.....Arthur Burne
Harry Riggs.....Bobby Andrews
Capt. Ted Ross.....Alec Fraser

Adapted from the Play, "The Joan Danvers," by Frank Stayton.
Scenario and Direction by George Ridgewell.
Length, 5,550 Feet.

The Story

"Don't Blame Your Children" is a story of stern parents rearing a family of girls. The conflict comes when the elder daughter takes her affairs in her own hands. She does as she pleases, at first quietly and without the knowledge of the parent, then when it is known to her parent, she tells him to jolly well like it or jump in the lake. After a series of dramatic incidents she paves the way for her younger sister and younger brother to make their own happiness and in the bargain she converts the father into the new way of ruling by love and understanding rather than by a strict course of "Don'ts."

Program and Exploitation Catchlines:

Suppose You Were Secretly Married and Your Father Wanted You to Marry a Man to Save Himself from Prison? What Would You Do? See How Joan D'Anvers Solved the Question in "Don't Blame Your Children."

The Story of How a Hypocritical Father Made His Home a Prison for His Wife and Children by Ruling it With Blue Laws and Had Shady Transactions in His Business. But He Was Taught a Lesson. How? See "Don't Blame Your Children."

Exploitation Angles: If you take this, it will probably be to work on the sensational title, so make the most of that.

Newest Reviews and Comments

"Girl in the Taxi"

Mr. and Mrs. Carter De Haven in Successful Farce Released by First National.

Reviewed by Mary Kelly.

Farce comedies all about the wild party of the night before seem to be one form of entertainment that age cannot wither, and "Girl in the Taxi" is no exception. Mr. and Mrs. Carter De Haven unite once more in delivering a subject that is generally usable. Particularly will it have an appeal to the masculine sense of humor, according to demonstrations in the theatre where it was reviewed.

As a composition in which the author, continuity writer, director and performers have co-operated so well that it is difficult to single out any special department for praise, it is perhaps best described as a unit of amusement, cleverly planned and executed. The use of many of the original lines from the play, as subtitles, increases the amusement value. Carter De Haven is the center of attention at most times, but the rest of the cast, with smaller opportunities, prove accomplished performers.

The Cast

Mignon Smith.....Mrs. Carter De Haven
Bertie Stewart.....Carter De Haven
Major Frederick Smith.....King Baggott
Marietta .....Grace Cunard
Alexis .....Otis Harlan
John Stewart.....Tom McGuire
Clara Stewart.....Margaret Campbell
Percy Peters.....Lincoln Plumer
Mary Peters.....Freya Sterling
Dr. Paul.....John Gough

Adapted from the Play by Stanislaus Strange.
Scenario by Bob McGowan.
Directed by Lloyd Ingraham.
Length, 5,420 Feet.

The Story

The interest of the story centers around Bertie Stewart and Mignon Smith. Bertie's penchant to embroil people in embarrassing situations, serves to convince his stern parent that he is not the mollycoddle he feared he was. First crack out of the box he steals his father's best clothes and pawns them. Then he hides in a taxicab hired by a beautiful young lady, and finally he enmeshes a group of his father's friends in a situation bordering on insanity. How he finally saves the day for them all, and in the process earns a laurel wreath from his stern parent, is revealed in what follows.

Program and Exploitation Catchlines:

Bertie Fell in Love With the Beautiful Lady Who Got Into His Taxi—Tragedy! She Had a Husband With a Powerful Right Arm—Bertie Took Her to Dinner One Night and the Husband Found Out!

"A Hickory Hick"

Here is a two-reel Christie Comedy of very light texture, fast moving and quite adequately entertaining. Robert Wagner's story, in which Bobby Vernon and Charlotte Stevens have the leads, deals with a country hick of the ultra sort, his adoring better half, oil stock promoters and a large-sized roll of greenbacks. Of course, the money changes hands when the promoters "nail" Bobby, and his efforts thereafter are directed toward alternately recovering it and committing suicide because his wife leaves a note she has gone to Heaven. "Heaven," he later learns, is the name of a roller-coaster.

The acting is very good and the sets are above the average for a two-reel comedy. That of the immense vault where Bobby's money is stored, which, it develops, is made of cardboard, is exceptionally effective. Then, too, Bobby's automobile is a most delightful vehicle of very ancient vintage, embellished with a frilled top like an old-fashioned phaeton. The attempts at suicide, which number four, are only ordinarily funny, but the rest of the comedy holds up well. Miss Stevens is a very attractive little wife.—(Educational release)—S. S.

"Silent Shelby"

Aywon Western Feature Staring Frank Borzage Has Been Finely Directed.

Reviewed by Mary Kelly.

"Silent Shelby" is a Western with more than usual dramatic force, due apparently to the strong personality of Frank Borzage, who is both director and star. He has invested the action with realism and achieved some splendid ensembles. The frequent fault of the director-star in monopolizing the attention at the expense of the story he has avoided. He has made his part a vital factor without the customary swagger and bravado of the cow-boy hero, which has a very good effect from the artistic standpoint.

The plot which treats of the activities and final submission of the wicked Bar-C ranch, has been adroitly laid. Every tense situation, and there are a number of very good ones, has been carefully built so that there is no effect of abrupt melodrama. The lawless characters have not been over-described. Just the right emphasis for the sake of heart interest has been placed on the circumstances concerning the girl who has to disguise herself as a boy for her own safety. Scenically, the picture has considerable merit, especially in some of the long distance shots of the plains. Mr. Borzage is supported by an intelligent cast, among whom Ann Little is the most striking figure.

The Cast

Silent Shelby.....Frank Borzage
Buck Moran.....Jack Richardson
Bobbie ..... Ann Little
Dave Moore.....Percy Banks
Wynne Curtis.....Laura Sears
Ward Curtis.....Harvey Clark

Adapted from the Novel, "The Land o' Lizards."
Scenario by Frank B. Clark.
Directed by Frank Borzage.
Length, 5 Reels.

The Story

The Bar-C ranch is feared by everyone for miles around. One man, only, refuses to be terrorized and shows his defiance of them. This is Silent Shelby. For this he is admired by Ward Curtis, head of a mining prospect company, who comes from New York and who hires Shelby to look for gold on the Bar-C ranch. Meanwhile Dave Moore and his "son," Bobbie, are trying to keep their sheep from the ravages of the wicked ranchmen. Bobbie rebels against their unhappy fate and reminds her father that she is only a girl with a girl's ambitions. He warns her to keep the Bar-C ranch from knowing that she is a girl. Shelby, however, discovers her with her hat off one day. Soon after the big fight between him and the Bar-C takes place and he wins out. Moore is killed, but his daughter falls into good hands—Shelby's.

Program and Exploitation Catchlines:

She Pretended to Be a Boy So As to be Safe from the Ravages of the Wicked Bar-C—Silent Shelby Found Out Who She Was and Fell in Love With Her—But He Licked the Whole Bar-C Ranch Before He Told Her.

Summons of Service Valid

Justice Tierney of the New York Supreme Court has denied the application of Marshall Neilan, made through his attorney, Nathan Burkan, to set aside as invalid the service of a summons on Neilan outside his stateroom on the steamer "Olympic," as he was about to depart for Europe on April 22. The summons was in a suit brought against him by the Associated Producers, Inc., of Los Angeles, to recover $100,000.

"The Closed Door"

As entertainment, "The Closed Door" is a three-reel subject of average value. As a brief for spiritualism it holds interest. Its thesis is that there is a life after death, and it sets out to prove this through the the relation of a story, told by a doctor to a group of internes, concerning one of the patients under observation in a hospital. This man, a doctor, had run away from his wife with another woman during an operation to trepan the former's skull, which would have saved her life. Upon returning home from a trip an accident befel the doctor's companion and it developed the injury to her head had the same peculiar outline as was his wife's. Then while the relation of the story was taking place the doctor himself was injured in the hospital and it was found that his skull had received the same formed bruise.

It probably was the purpose of the author to show that the spirit of the wife revisited the earth to punish those that offended against her, her husband and the woman who destroyed her fireside. At one time spirit photographs are shown, and they are representations of the wife. But the most ardent and practical of the current spiritualists believe that the spirits are not revengeful and as yet humans are not punished by them. Rather, the most widely accepted theory is based upon a form of pure love, in which punishment does not enter.

The picture was photographed in France and Switzerland, and in the scenes taken in the latter locality the film develops a rare beauty. The cast includes Jean Hervé, of the Comedie Francaise, Paris, Countess Maria Kutuzov, Martha Ferrare, of the Opera Comique, Paris, and Yves Martel. Livingston Phelps directed the picture from a story by Robert Francheville. The exact footage of the film is 2,850 feet.—F. T.

Special Matinees for Children in Buffalo

Buffalo exhibitors and a committee of the Buffalo Women's City Club have evolved a plan whereby local picture theatres will give special matinees for children when subjects especially suited for the young mind will be presented.

The Palace this week gave the first of the programs. The attraction was "Robin Hood," a Wisconsin University film. The feature was advertised in all the schools of the city and the woman's club co-operated in boosting the picture. The business was good. Other local houses joining in the movement are the Shea North Park, the Elmwood and the Circle.

Valentino to Marry

The engagement is announced of Miss Winifred Hudnut, daughter of Richard Hudnut, the perfumer, and Mrs. Hudnut, to Rodolph Valentino. Miss Hudnut is known professionally as Natacha Rambova, lives in Hollywood and has been art director for Mme. Nazimova for three years. Valentino met her while playing opposite Nazimova in "Camille." This will be his second marriage. His first wife is known to the stage as Jane Acker and they were divorced. After their marriage some time before next spring, they expect to visit France.

PROJECTION

By F. H. RICHARDSON

All Twisted

Hoyt Armstrong, projectionist, Walters, Oklahoma, wants advice, as follows:

Have two 110 volt, 38 ampere Universal Electric Plants, and two 110 volt rheostats. Can these two machines be connected in series so they will deliver twice the current, and can the two rheostats be used to reduce the voltage, which I believe would be 220, to arc voltage, which I think would be 50?

Will you advise me as to what apparatus is necessary to burn two arcs in series during the period of change-over, when taking current from the two plants? I think it would be 220 volts and 76 amperes.

Will you explain how two 110 volt rheostats connected in series can reduce 220 volts to 50? Also how many different ways are there of conecting generators and what is the effect of each on current?

All Right Except——

You are all right, except that you are all wrong and somewhat twisted, as it were. If you connected those generators in series, as you could all right, the result would be 220 volts, BUT only 38 amperes, though for motor power it would be the same as twice 38 amperes at 110 volts. For projection light, however, it would be of no advantage whatsoever—in fact, it would not be so good as 110 volts. I don't know just what the winding of the generators it, but you cannot use those two particular machines to put the arcs in series for change over. To do that you must have a dynamo which is capable of doubling its voltage without altering its amperage. It must be a constant potential machine, with initial voltage at about 55 or 60.

The best you can do with the two machines, if you want to double the amperage at the arc as against 38 amperes, is to connect them in parallel (multiple) as per sketch, and "steal the arc," meaning by that that at change-over you strike the arc of the idle protector at the instant of change-over, which has the effect of automatically putting the other arc out.

It is not a very satisfactory stunt, but you can nevertheless get fair results after some practice. By that plan you would have 76 amperes at the arc if you work both generators at capacity. Remember, though, that when the carbons of one lamp are brought together, at that instant the other arc goes out of business.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

You must have carbons with craters burned in because you cannot burn both arcs at once. Those who use this plan—and they have been many in the past—burn in craters on as many carbons as they will need for the day before the show starts.

As to the other conections, you can connect the generators in series which will give 220 volts and 38 amperes, or you could make a 3-wire combination of it as per Fig. 11, page 57, of the handbook, but this would be no advantage in your case.

As to the reduction of voltage, I've not space to enter into an explanation of that now.

In a footnote to your letter you ask me to "save you a copy of the new handbook" and you will send remittance as soon as it is ready for mailing. It is impractical to book orders until the cash comes. It requires too much trouble, expense and bookkeeping. Better send in six dollars before June 1, when the book will be ready for you.

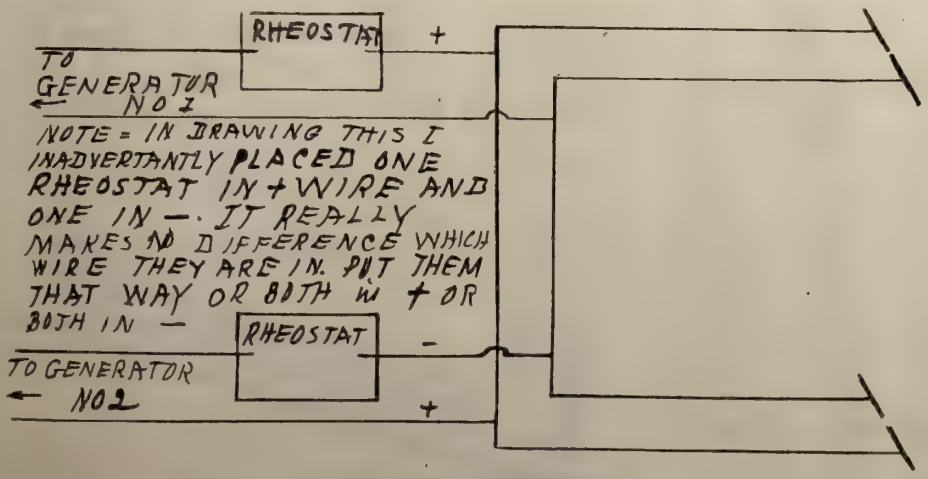

RHEOSTAT
+
TO GENERATOR ← NO 1
NOTE = IN DRAWING THIS I INADVERTANTLY PLACED ONE RHEOSTAT IN + WIRE AND ONE IN —. IT REALLY MAKES NO DIFFERENCE WHICH WIRE THEY ARE IN. PUT THEM THAT WAY OR BOTH IN + OR BOTH IN —
RHEOSTAT
-
TO GENERATOR ← NO 2
+

DIAGRAM OF CONNECTIONS
Supplied in answer to Mr. Armstrong's problem

As to Carbon Size

R. T. Sodestrom, projectionist, Glendale Theatre, Glendale, Cal., has the following to say:

Dear Brother Richardson: Have indulged in an argument with myself and want you to settle the matter with me. The question is: Which will give best results at 60 amperes, a ¾ or a ⅝ carbon? My idea is that the intensity of the crater is responsible for the illumination on the screen, and that the intensity is governed directly by the law of resistance, since it is the resistance of the carbon to the flow of current which produces the heat. * * * * *

The row of stars represents two big pages more of writing in which Brother Sodestrom goes on to explain his views, but inasmuch as his views are founded on a wrong premise I will not consume the space but will proceed to explain the matter as clearly as I may.

In the first place, if you will turn to page 293 of the handbook you will see that the brilliancy of the crater is practically constant, per unit of area, regardless of the current used. The reason for this is simple. It is NOT the carbon resistance which produces the intense heat of crater floor. If it were, a moment's thought would convince you that the whole carbon would be heated white hot almost instantly, since all the current must pass through a considerable length of the carbon.

From Cause to Effect

You see, one of the hardest things to learn to do is to reason from cause to effect. It is and very largely constitutes the process of thought—real thought, I mean.

The current passes through most of the length of the carbon, and produces but little heating effect except right at the end. How is this? Heat, as applies to electricity, is the direct product of resistance, and the higher the resistance the higher the temperature.

Very high temperature occurs at the very tip of the carbon—in fact, the most intense heat is exactly at the floor of the crater, and nowhere else. All right; but if that be true, then there must be very high resistance at the floor of the crater. How come? Let us examine closely, using our thinker and our knowledge. In passing from carbon to air (or, strictly speaking, gas) the current encounters high resistance! And in overcoming resistance heat is produced.

And thus by just a little mental effort we have discovered the reason for high temperature at the floor of the crater. But what, if anything, limits the temperature? Is there any cause that we can discover as to why the temperature, hence the brilliancy of the crater floor cannot go beyond some certain point per unit of area? Let us think again.

What Limits Crater Temperature?

What, if anything, operates to limit crater temperature, hence brilliancy, per unit of area? The temperature of the crater floor is such that the carbon is volatalized—changed into gas, and there we have it. The temperature cannot possibly be raised any higher, because the point at which the carbon is consumed is the LIMIT. True, an increased speed of volatization might deepen the floor of the crater and thus slightly increases total light giving power per unit area, but after all we can readily see that this cannot amount to but a comparatively small gain, and the only way it can be accomplished in projection is by amperage increase, and that immediately increases crater

area, unless the carbon be too small, in which case it "pencils," which if carried far reduces crater area and decreases light instead of increasing it.

And now as to best carbon size, there is but ONE right way to select carbons, viz.: get two or three sizes you think nearest right, and use the one which will not pencil, but which you can burn nearest the point of actual penciling with the amperage gas use. The correct size is the carbon which will begin to pencil at about five amperes above the amperage you are using. The really best size is a carbon which burns just at the penciling point, but it is not practical to run that close, as actual penciling in any degree is not good, and you probably won't get a size which will be anything more than approximately right.

Simplex Improvements

C. W. Fitchun—or at least that is as near as I can make the signature out—presumably a projectionist, Burlington, Iowa, writes:

Can you inform me as to: (A) The Precision Machine Company are making an outside flywheel intermittent movement. Has it a heavier flywheel than the standard movement, or does it use two flywheels? In the case of the latter one could exchange his present movement merely by buying an extension shaft and flywheel, couldn't one? (B) What is the object of their new "In and Out of Focus" gate?

I notice the fourth edition of your handbook is about ready for distribution. Kindly advise as to price so I can send a check for same. (C) Do you know of any book or books which deal with motion picture photography in its entirety? If so, will you kindly advise as to name and address of publisher?

What It Really Is

The Simplex movement you ask about is not an "outside flywheel movement," but merely an extension shaft with a knurled knob on its end, outside the casing, so that the movement may be turned without opening the casing door to get at the flywheel.

I believe the flywheel is a bit heavier, though I'm not certain as to that. As to what is necessary to do to get new movement, address E. M. Porter, general manager, Precision Machine Co., 317 East 34th street, New York City.

There is no such thing as an "in and out of focus gate." What you most likely refer to is an arrangement of added springs, the exact details of which I do not at the moment recall.

The fourth edition of the handbook will be about 1,000 pages, and its price is certain to be six dollars.

Send Six Dollars

Send order at once and you will get in on the autographed copy offer, which was only designed to cover the first two or three hundred books, but there has been such a demand for autographed copies that we have extended it further, though it must soon close or I'll face a dose of writer's cramps.

As to book on motion picture photography in its entirety, Carl Gregory wrote such a book. I have not seen it, hence cannot express an opinion as to its value, but I know Gregory and firmly believe any book he puts out on that subject will be good. Address Samuel Falk, New York Institute of Photography, 141 West 36th street, New York City, concerning its purchase. I think the price is six dollars.

Non-Intermittent Projector

On page 148 of last week's issue—May 13—F. H. Richardson briefly described S. Bardy's non-intermittent projector.

A Proud Owner

H. F. Dean, projectionist, Holyoke, Mass., says:

Have been a reader of your department for three years, also am one of the many proud owners of your handbook and the lens charts. More power to you in the new book.

A short time ago I was in charge of two Simplex projectors, and used a little graphite grease on the gears. Is graphite grease a good lubricant for Simplex gears?

I ask, because I was roundly criticised by one who called himself an "operator" for using graphite grease. Said it would ruin the projectors. What do you know about that?

I am a member of Northampton Local 232, and have been at the projection end of things for three years. I refuse to be dubbed an "operator" and thoroughly agree that the name of the organization should be changed; also will do everything possible to have my local give its vote to Brother Shay.

Graphite a Good Lubricant

As to graphite grease ruining the projectors, why it is merely a case of a man of little knowledge attempting to teach. Graphite is one of the best lubricants going, though, of course, I could not pass judgment upon the quality of grease used in the compound you had.

What the man probably had in mind is a warning several times issued by this department and by others that graphite must not be used in an intermittent oil well. Its use in an oil well (intermittent) is apt to ruin the movement—the movement, mind you, not the projector. This is not because it is a poor lubricant, but because the parts are fitted as closely as one ten thousandth of an inch, and the graphite is to coarse for such fine work.

I do not especially recommend it for gears, because it is dirty and "messy," but it will lubricate them and do it well, but should be used in conection with some good grease—the grease being only to cause the graphite to adhere to the parts.

If you are proud of te third edition of the handbook, you will be several times as proud of the new book when it comes out.

Shutter Questions

Wayne Mickleson, projectionist, Coyle Theatre, Charleroi, Pa., who says he has two editions of the handbook and is awaiting the new one, writes thusly:

This being my first venture in the department of which I am a constant reader, may I congratulate you on the great help it has been to the projectionist. My equipment consists of the following: Two 1912 model Simplex, with chain take-up, a Martin rotary converter, delivering 50 amperes to the arc at 80 volts; Gold Fibre Minusa screen with a 12-foot picture; motor rewind; size of my projection room, height 7 feet, depth 8 feet, length 12 feet; distance of projection, 70 feet.

As to Revolving Shutters

And now a question as to my revolving shutters. I have been in this theatre four months. When I first came I noticed that the shutters of both projectors were "out." Tried to set them, but that's all the good it did. Noticed the shutter gears were slightly worn. Ordered the following parts: Two cams, two stars, four spiral shutter gears, two intermediate gears and two intermitten sprockets and a lot more.

Tell Me

Now tell me, F. H., why does the shutter still persist in flying "out"? The projectors work as slick as a whistle and the picture is rock steady, but the shutters! For the love of Mike, tell muh! There is nothing binding, nor is there anything you could call loose. Shutters don't slip on shaft or hub. What, Oh, what is it?

Be Specific

You have not described the effect on the screen, so it is left for me to guess as best I may, and my guess is that your shutter master blade is too narrow, though if the travel ghost is intermittent and heavy there must be considerable play in the gear train.

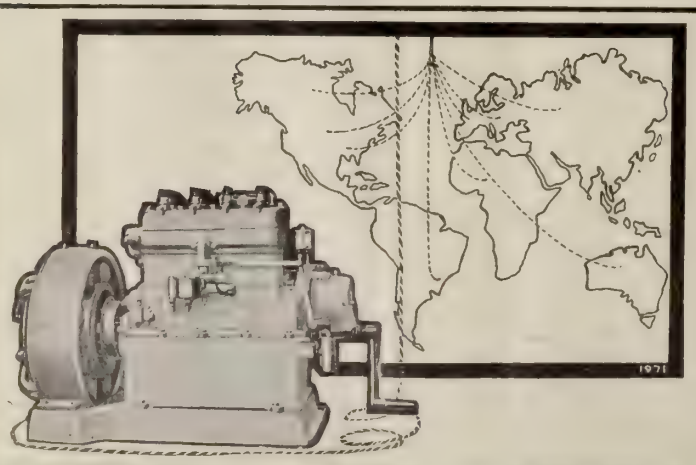
Another thing, with a Powers there will be a bit more play in the gears when the framing lever is clear up or down than when it is in central position. That is unavoidable, but does not affect anything seriously.

You have not said where your shutter is set with relation to the lens. Pass a dark colored piece of metal or paper down through the beam of light in front of the projection lens, at different points, until a sharp image of the condenser appears thereon and then, if practicable, set your revolving shutter at that point.

It is quite possible this will remedy the trouble. Before advising you further I would want to have the effect on the screen described accurately.

Screw Extractors

The Nicholas Power Technical Division informs me that the Cleveland Twist Drill Company, Cleveland, Ohio, make screw extractors of various sizes. They are put up in sets of 2 and 5, under the trade name of Ezy-Out. These extractors may, so say the Powers folk, be had at any supply house. We take that with the proverbial grain of salt, but certainly any supply house can get them for you. I am writing the Cleveland folk to send one for examination. Will advise you further then.



USED THE WORLD OVER

Every continent of the globe knows the dependability and superiority of the Universal 4 kw. Electric Plant.

Its 4 cylinder engine, built from 22 years' experience, provides a power torque so even that lights direct from the generator are absolutely flickerless.

The recognized standard outfit for motion picture work, either permanent or traveling. Also for circuses, carnivals and traveling shows.

Write for elaborate Bulletin No. 30.

Universal

4 K.W.
ELECTRIC PLANT

Universal Motor Co., Oshkosh, Wis.

Not connected with any other firm using the name Universal.

Better Equipment

Conducted by E. T. KEYSER

Here Is Where Over Nine Million Dollars Will Go Into Circulation

THAT picture theatre building activities continue to constitute a prominent feature of construction work is evidenced by the following list of new houses planned or under process of erection.

The list contains the details of eighty-three houses and although forty-four of these are modestly reticent as to their estimated costs, the sums mentioned in connection with the remaining thirty-nine total the comfortable amount of $9,267,000.

Three of these will cost above the million dollar mark, one will cost just one million dollars. The lowest appropriations mentioned are two at $10,000 each.

The industry is certainly contributing to the support of architects, builders, and the manufacturers of heating, ventilating and plumbing equipment as well as being well up front among consumers of building material and equipment. And when it comes to furniture, carpets and decorative lighting equipment, just read the description of Frank G. Hall's Jersey City State, which appears in another portion of this issue.

Picture Theatres Projected

BRIDGEPORT, ALA.—Delecto Theatre, a moving picture house, has been opened by Edmund Reid.

LOS ANGELES, CALIF.—Forum Theatre Corporation will erect theatre at Pico street and Norton avenue, with seating capacity of 2,000.

MODESTO, CALIF.—A. A. Richards, formerly manager of Modesto and Star Theatres, plans to erect new theatre on J street, with seating capacity of 1,100.

SAN DIEGO, CALIF.—Dodge & Hayward will erect moving picture theatre.

SAN PEDRO, CALIF.—West Coast Theatres Company, Inc., will erect theatre at Seventh and Palos Verdes streets, to cost about $300 000.

VENICE, CALIF.—Dome Theatre will be erected on Lick Pier, with seating capacity of 2 000. Will be operated by Venice Investment Company.

WATSONVILLE, CALIF.—El Pajaro Company reported planning to erect moving picture theatre.

DELTA, COLO.—Grand Junction Theatre Company plans to erect a combination theatre and civic auditorium.

PLAINVILLE, CONN.—C. B. Eastman is erecting moving picture theatre.

WALLINGFORD, CONN.—George Wilkinson has plans by Loomis Thompson, 586 Corbin avenue, for one-story brick theatre, 66 by 147 feet to be erected on Center street.

WASHINGTON, D. C.—Mrs. Ellen J. Kirby will erect two-story concrete film exchange at New Jersey avenue and K street, N. W. Lessees are Fox, Vitagraph, Goldwyn and Universal companies.

POCATELLO, IDAHO.—Business men are interested in project to erect theatre to cost $250,000. Address W. V. Service.

CHICAGO, ILL.—C. A. Johnson Real Estate Company will erect moving picture theatre, store and office building at Milwaukee, Belmont and Hamlin avenues. Theatre will have seating capacity of 2,500.

CHICAGO, ILL.—C. H. Shell, Jr., care General Amusement Company, 127 North Dearborn street, has plans by John Eberson, 212 East Superior street, for two-story brick and stone theatre, store and office building, 125 by 140 feet, to be erected at Western and Homer avenues. Theatre will have seating capacity of 1,500.

CHICAGO, ILL.—Crawford Building Corporation will erect theatre at Crawford avenue and Roosevelt road, to cost $1,000,000. Lessee, Ascher Brothers.

CHICAGO, ILL.—Plotke & Grosby, 2532 North Clark street, have plans by J. E. O. Pridmore, 38 South Dearborn street, for five-story brick and stone-trim theatre, store and hotel building, 150 by 210 feet, to be erected at Lawrence street and Winthrop avenue, to cost $1.500,000.

ELGIN, ILL.—A. C. Muntz and C. D. Garrison have purchased site at 111 Grove avenue for erection of large moving picture theatre.

PARIS, ILL.—W. V. Kerans and A. E. Metcalf will erect new theatre, with seating capacity of 700.

ROCKFORD, ILL.—Rialto Theatre will open in September.

FORT WAYNE, IND.—Fort Wayne Art School will erect theatre and museum building at 1026 West Berry street, to cost $25,000. Address A. H. Schaaf, president.

ROCHESTER, IND.—Alhambra Theatre Corporation, 6 North Michigan avenue, Chicago, has purchased site at Main and 6th streets for erection of an up-to-date theatre.

SHELBYVILLE, IND.—Hartman Amusement Company will erect theatre, to cost $75,000.

CRESTON, IA.—Creston Masonic Lodge plans to rebuild their recently burned building, to include an up-to-date theatre.

OELWEIN, IA.—J. O. Brownell and Arthur Luthmer have purchased site for erection of theatre.

LAWRENCEBURG, KY.—Dr. C. W. Kavanaugh will convert church building into moving picture and vaudeville theatre, 100 by 140 feet, at Main and Court streets.

NEW ORLEANS, LA.—William Janqua will erect moving picture theatre at Gentilly road and Crete street, to cost $10,000.

SHREVEPORT, LA.—C. C. Stewart will erect moving picture theatre on Milam street, to cost $100,000.

SHREVEPORT, LA.—Hammett - Arthur Construction Company has contract to erect theatre on Milam street for Stewart Theatre Company, to cost $75,000.

SOUTH PARIS, ME.—Strand Theatre has opened under management of W. E. De Croteau.

ALLSTON, MASS.—Theatre will be erected at 126 Commonwealth avenue, to cost $120,000.

BESSEMER, MICH.—Scandinavian Lodge No. 5 will erect theatre, to cost about $30,000. Address John Swedberg, president.

CRYSTAL FALLS, MICH.—E. J. Buggar, manager Uno Theatre, plans to erect theatre, to cost $80,000.

DOWOGIAC, MICH.—Century Theatre erected by Larkin Theatre Company and costing $100,000, has opened under management of Lee Larkin.

MINNEAPOLIS, MINN.—Gust Eudevig, 3336 Grand avenue, has contract to erect theatre, bank and office building at Franklin street and Fourth avenue, S., for Fourth Avenue State Bank, to cost $170,000.

ST. LOUIS, MO.—Cinderella Amusement Company will erect moving picture and vaudeville theatre near Gardenville terrace.

BLOOMFIELD, N. J.—Fred L. Pierson, 160 Bloomfield avenue, is preparing plans for two-story brick and hollow tile moving picture theatre and store building, to be erected at Bloomfield avenue and Washington street, to cost $50,000.

ORANGE, N. J.—Ernest W. Cortis, 71 Carlton street, plans to erect moving picture theatre at Lincoln and Central avenues.

BROOKLYN, N. Y.—Fifteenth Street Amusement Company, 429 Sixteenth street, has plans by Harrison G. Wiseman, 25 West 43rd street, New York, for two-story brick moving picture theatre to be erected on Sheepshead Bay road, to cost $250,000. Lessee, Fox Film Corporation. 126 West 46th street.

BROOKLYN, N. Y.—Goldfleet Corporation, 1564 Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for theatre, store and office building to be erected on DeKalb avenue, to cost $1,500,000.

ENDICOTT, N. Y.—S. H. Aminerson has plans by Schenk & Normille, Phelps Building, Binghamton, for one-story hollow-tile and terra-cotta moving picture theatre, 52 by 140 feet, to be erected on Main street.

GOWANDA, N. Y.—J. W. Schatt will erect brick and concrete theatre at 31 Main street, to cost $75,000 to $100,000.

GREAT NECK, L. I., N. Y.—Norab Realty Company has plans by William E. Bloodgood, 17 East 49th street, New York, for brick theatre, store and apartment building to be erected at Middle Neck road and Maple street, to cost $200,000.

LAKE PLACID, N. Y.—Adirondack Theatre Corporation has plans by Paul F. Jaquet, 48 Main street, Saranac Lake, for moving picture theatre to be erected on Main street, to cost $40,000.

LIVINGSTON MANOR, N. Y.—Fontana & Son will erect one-story brick, tile and stone-trim moving picture theatre and store building, 50 by 140 feet.

NEW YORK, N. Y.—79th Street Amusement Corporation will erect theatre on Second avenue, to cost $75,000.

NEW YORK, N. Y.—Jupiter Realty Company and Morris Weinick have plans by John J. Dunnigan for theatre, to cost $150,000.

NEW YORK, N. Y.—Sidem Building Company, Inc., has plans by McKenzie, Vorhees & Gmelin for theatre and studio building to be erected at 144-46 West 57th street, to cost $1,200,000.

NEW YORK, N. Y.—Carnival Palace Corporation has plans by W. H. McElfatrick, 701 Seventh avenue, for theatre to be erected on Academy street near Broadway, to cost $450,000. Address J. M. Butterly, 1545 Broadway.

NEW YORK, N. Y.—Contract has been let for erection one-story moving picture theatre and store building at southwest corner 180th street and Boston road, for S. & L. Building Company, 1312 Clinton avenue, to cost $200,000. Lessee Charles A. Goldmeyer, Jerome avenue and Fordham road.

NEW YORK, N. Y.—Herman Stursberg, 45 East 17th street, has plans by Albert E. Davis, 258 East 138th street, for two-story brick theatre, 42 by 100 feet, to be erected on 138th street, to cost $50,000. Lessee, N. & P. Amusement Company, 707 St. Nicholas avenue.

POUGHKEEPSIE, N. Y.—P. J. Tennis, proprietor Dutchess Theatre, plans to erect new theatre.

SIDNEY, N. Y.—David Melnick, care Roseland Silk Waist Company, Division and Main streets, will erect two-story brick moving picture theatre, 45 by 120 feet, on Main street.

WAVERLY, N. Y.—F. E. Wickwire & Son have purchased site for erection of moving picture theatre.

YONKERS, N. Y.—New Strand Theatre on South Broadway has opened under the supervision of Guy A. Graves.

JAMESTOWN, N. D.—A. J. Kavanaugh, New Grand Theatre, Grand Forks, will erect moving picture theatre on Second street between Fifth and Sixth avenues.

CANTON, O.—Hunken Conkey Construction Company, New Century Building, Cleveland, has contract to erect one-story addition, 60 by 160 feet, to moving picture and vaudeville theatre on Tuscarawas street, for Abrahams Company, 225 East Tuscarawas street, to cost $100,000.

CLEVELAND, O.—Archie Horwitz, 218 Society for Savings Building, has plans by Nicola Petti, Williamson Building, for one and two-story reinforced concrete moving picture theatre, 90 by 140 feet, to be erected at southeast corner Euclid avenue and Alcoy road, to cost $100,000.

KENTON, O.—Theatre will be opened May 1 on North Main street under management of P. W. Breidenbach.

WARREN, O.—Parrish Brothers have contract to erect theatre for Robinson Amusement Company, of Youngstown.

ASTORIA, ORE.—Alex Karsum, 265 Commercial street, will erect eight-story building, to include theatre, on ground floor at 15th and Commercial streets, to cost $150,000.

CONDON, ORE.—Liberty Theatre has been opened by Edgar H. Randall.

ERIE, PA.—William Torngren has contract to convert garage into two-story moving picture theatre and store building, 40 by 150 feet, on State street, near Twelfth, for Minerva Theatre Amusement Company, 219 Fifth avenue, Pittsburgh.

HARRISBURG, PA.—Selznick Motion Picture Corporation has plans by Lawrie & Lappley for an eight-story moving picture theatre and office building to be erected on site of the Bolton House, a large hotel building at 19 North Second street, on which the company has an option. Theatre will have seating capacity of 3,000.

LEHIGHTON, PA.—C. H. Bayer has plans by Tilghman, Moyer Company, 824 Hamilton street, Allentown, for two-story brick theatre, 60 by 145 feet, to be erected on First street, to cost $100,000.

McKEESPORT, PA.—Harry Barney will replace burned structure at 512 Fifth avenue with new brick and tile theatre building, to cost $50,000.

MT. CARMEL, PA.—Wiegand Company, of Philadelphia, has contract to erect new theatre for Chamberlain Amusement Enterprises, Inc., to cost about $200,000.

PHILADELPHIA, PA.—Neubauer & Supowitz, 929 Chestnut street, are preparing plans for one-story brick, stone and concrete moving picture theatre, 70 by 130 feet, to be erected at Diamond street and Germantown avenue.

PHILADELPHIA, PA.—G. J. Reich, 5126 North Tenth street, has contract to erect two-story moving picture theatre, 54 by 109 feet, at 1420-26 Point Breezee avenue, for Harris Hanna.

PITTSBURGH, PA.—T. A. Watkins, Vandergrift Building, will erect two-story brick, tile and reinforced concrete theatre, store and apartment building, 110 by 160 feet, on Forewood avenue.

QUAKERTOWN, PA.—Local capitalists plan to erect theatre, to cost $80,000 to $100,000.

QUAKERTOWN, PA.—Louis L. Keller has plans by Jerome S. Landes, 200 West Broad street, for two-story brick and stone theatre, store and office building, 60 by 133, to be erected on Broad street.

BEEVILLE, TEXAS.—Henry and Sidney Hall will erect moving picture theatre, to cost $25,000.

CISCO, TEXAS.—Aaron L. Mayhew, 106½ West Broadway, will erect theatre, 50 by 100 feet.

DALLAS, TEXAS.—Oak Cliff-Dallas Commercial Association will erect up-to-date moving picture theatre ,to cost $27,000.

WORTHAM, TEXAS.—New Palace Theatre, costing $50,000, has opened.

FARMVILLE, VA.—Eaco Theatre has beeen opened by Educational Amusement Company.

RICHMOND, VA.—Frank Ferrandini and Ken Finlay, Manager Broadway Theatre, and others, will erect moving picture theatre on Broad street, to cost $300,000.

HOQUIAM, WASH.—Eagle Lodge will erect new lodge building, to include theatre, with seating capacity of 1,000, to cost $100,000.

CHARLESTON, W. VA.—E. L. Harris, 1568 Jackson street, has contract to erect four or five-story theatre and roof garden for T. L. Kearse Circuit of Theatres, Strand Theatre Building, to cost $250,000.

CHARLESTON, W. VA.—New fireproof Eastern Theatre, erected by Washington Amusement Company, having seating capacity of 740, will open shortly.

WESTON, W. VA.,—G. J. Keener has plans by A. Breternitz, Fordyce Building, Clarksburg, for moving picture theatre to be erected on Second street.

MARSHFIELD, WIS.—New structure to replace burned Daly Theatre will be erected, to cost $50,000.

MENASHA, WIS.—Large new moving picture theatre may be erected in near future. Address Chamber of Commerce.

PLATTEVILLE, WIS.—Community Theatre Corporation, of Milwaukee, will erect theatre.

SHEBOYGAN, WIS.—Edward A. Junl, Imig Building, is preparing plans for two-story brick and reinforced concrete moving picture theatre, 70 by 240 feet, with seating capacity of 1,800, to cost $150,000.

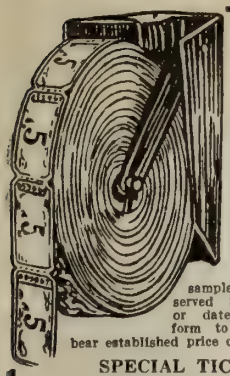
Skinner Heating Plant in a Scarsdale House

The accompanying illustration shows the Fish & Garmany picture theatre of Scarsdale, N. Y., in which is installed a size "A" patented direct fire heater, manufactured by Skinner Bros.' Manufacturing Company, Inc., of St. Louis, Mo., and sold through the company's general eastern sales agent, W. E. Rapp, Flatiron Building, New York City.

That the heater installation was a most satisfactory one is evidenced by the following letter, received by the manufacturers' home

SCARSDALE PICTURE THEATRE

Heated and ventilated by a Skinner Brothers Manufacturing Company's size A direct fired heater



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March 6, 1922.

Skinner Bros. Mfg. Co., Inc.,
1424 So. Vanderventer Ave.,
St. Louis, Mo.

You will find enclosed our check covering amount due for the heater furnished us for the picture house in Scarsdale, N. Y.

We are pleased to advise you that this plant has been in operation for the past two weeks and has given complete satisfaction. The writer had occasion to be at the building on the opening night. The outside thermometer registered 5 below zero and the average temperature inside the auditorium during the performance remained between 65 and 70 degrees. Although this temperature was maintained under these unusual conditions, the ventilation of the building was all that could be expected, in fact, we heard later that several people had commented on the unusually good ventilation.

Very truly yours,
EDWIN OUTWATER, INCORPORATED.

Gowdy Is Improving His Astoria Theatre

Credit Patterson

Frank H. Gowdy, who recently leased the Sunset Theatre in Astoria, Oregon, is spending $15,000 in redecorating. He has installed two Type S. Simplex projectors, transverters, screen, automaticket machine, chairs with full upholstered spring seats, carpets and draperies. Everything will be new but the four walls, and he will have a classy house seating about 650, which will be ready early in June, B. F. Shearer, Inc., distributors for Simplex projectors throughout the Northwest and Canada have installed the equipment.

Simplex Projectors Are Not Growing Extra Legs

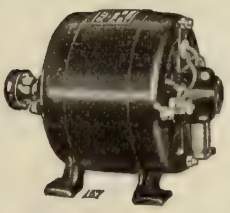
No, the Simplex projector has not grown three new legs over night. What you people saw on page 208 of our May 13 issue was that of the projection room of the Colorado Theatre, of Denver, in which Power's projectors were installed instead of the view of the projection room of Loew's State Theatre, as per caption.

I dealt out the wrong cut to the printer, and while I was giving Frank Hall's Jersey City million-dollar baby the once over, Johnny Archer, Charlie Sewell, Roger Ferri, or some other guy, who does not pay any attention to legs in numbers of more or less than two, okayed the proof and shot it through.

Below you will find the Precision lay-out that you should have had an opportunity to admire last week.

Less Than Cost To Manufacture $10 f.o.b. Chicago

1-6 HP 110 Volt 60 Cycle



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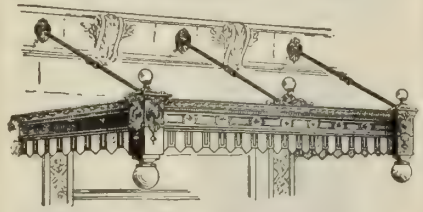

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CHEAP—Movie Camera, $50; Booth, $65; Power's, Five Mazda Equipped, $50; Late Motiograph, 2,000 ft. Mag., Motor Dr., $150; Simplex, $125; Power's Six, $75; Pathescope, $125; Tent, 20x40, Double Lined, Ropes, Poles, $150; Spotlight, $50; Edison Exhibition, $25; 500 Reels Film. Some good features. Send for list.

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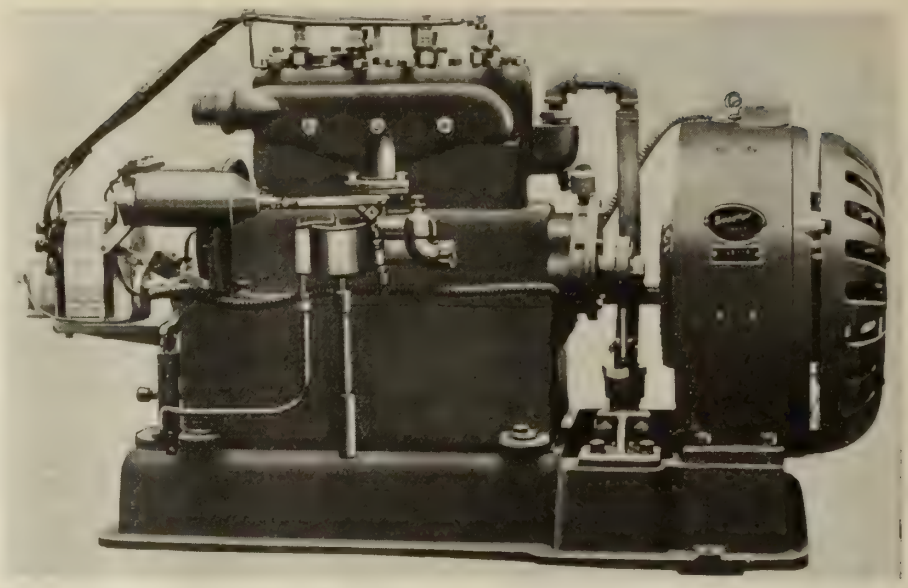

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Built by the Universal Motor Company, Oshkosh, Wis.

The Universal Motor Co. Puts Out New Generator

The Universal Motor Company, who are old manufacturers of electric plants for motion picture purposes, have placed on the market a plant of 2 K. W. capacity, which is especially adapted for use in connection with Mazda projection lamps.

The smooth running four-cylinder motor is practically vibrationless. The sensitive governor, the steady pull of the four-cylinder motor and the specially wound generator, produce that steady flow of direct current with practically no variation in voltage, which is so essential for operating the Mazda lamp, as a slight variation in voltage causes a variation in the light on the screen. Regulation is automatic, and the Unimote does not require attention while the picture is being shown.

Self Contained

The Unimote is completely self-contained. The generator is directly connected to the engine—the gas tank is in the base and the switchboard is mounted on the radiator. All that is necessary to put the plant in operation after it is uncrated is to fill it with oil, gas and water and it is ready to start.

The Unimote is just the right size for operating the average show, as it furnishes sufficient current to operate the projection lamp, the small motor on the projection machine, piano motor, electric fans, and the lights, both inside and outside of the theatre.

Where an unusually large amount of current is required for purposes other than projection the company recommends its large Universal 4 K. W. electric plant.

The Unimote 32-volt outfit is used in connection with the 32-volt Mazda lamp and the Unimote 110-volt plant is used to operate the show when the 110-volt Mazda lamp is used for projection.

More Picture Houses for Nation's Capital

Northwest Washington is to have a new moving picture theatre next fall, and arrangements have been made to reopen the Garden Theatre, on Ninth street, northwest, which, after several seasons of operation by Tom Moore, this year remained dark.

The new theatre will be called the Astor, and will be located at Eighteenth and California streets, northwest. It will be of attractive design, with a seating capacity of 1,000 persons, and its construction will be the last word in safety.

Washington men have chartered a $2,000,000 corporation to carry out the Astor enterprise and will also operate the Garden Theatre. The new corporation is headed by R. H. Campbell, with Stirling Kerr and F. Baldi as vice-presidents, and A. B. Willis as secretary-treasurer. The directors are Messrs. Baldi, Campbell, Kerr and Willis, Nathan Goodman, Edmund B. Hesse, William Mooney, M. A. Winter and Victor J. Evans.

THE fight against Tuberculosis is organized in all the large cities of this country and Canada, also in many of the smaller ones. If you are too far distant from New York to consult us easily, we suggest that you make inquiry of some Anti-Tuberculosis organization in whatever city you may be (using the local Telephone Book or City Directory to get street and number), and you will undoubtedly be able to get proper information, equal to our own, without delay or difficulty.

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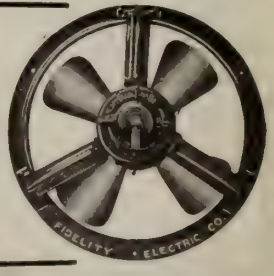

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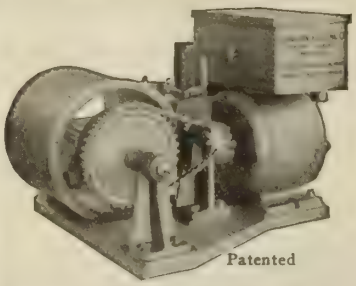
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Ten More New Companies Incorporate at Albany

Ten motion picture concerns, with a total capitalization of $237,500, incorporated at Albany during the week ending May 6.

The following list gives the companies, amount of capitalization and directors for the first year of the companies formed last week:

The Desert, Inc., $50,000, S. E. Ginsburg, Antoinetta Ottaviano, Giacomo Lopolo, New York City; Ed Davidow Productions, Inc., $25,000, Ed and S. S. Davidow, Ira Helstein, New York City; Edwin Carewe Pictures, Inc., $500, William Kessler, Henry Herzbrun, G. I. Wiley, New York; William Nigh Corporation, $500, Thomas F. Dougherty, H. H. Dimon, John Drye, Jr., New York; Music Films, Inc., $45,000, J. F. Leventhal, New York; William V. D. Kelley, Jersey City; C. H. Dunning, Ridgewood, N. J.; Effanem Photoplays, Inc., $100,000, William J. Nebb, H. J. Blanz, H. D. Symonds, New York; Henry Bollman, Inc., $500, Henry Bollman, George D. Shattuck, Paul Smith, New York; Dura Film Protector Co., Inc., $1,000, A. A. Lownes, J. C. Barnstyn, New York; Paul H. Cromelin, Hackensack, N. J.; East 180th Street Amusement Corporation, $10,000, Henry Fried, Ira Streusand, New York; B. E. Steineck, Brooklyn; The Irish Regiment Band, Ltd., $5,000, Roger and Grace de Bruyn, Esther L. Leigh, New York City.

Two New Houses to Be Built in Alaska

Capt. A. E. Lathrop, pioneer motion picture man of Alaska, has two new building projects under way. He will erect theatre-and-hotel buildings patterned after his house in Cordova. In Fairbanks his $100,000 house will break ground in July and in Matanuska, where the government coal fields are the second house will be built. Fire recently damaged his Empress Theatre, in Nenana, doing $18,000 damage. He will rebuild. Capt. Lathrop is due in Seattle next week.

Installing Equipment

LORAIN, O.—School authorities plan to install moving picture machines in four schools. Address D. J. Boone, superintendent.

Changes In Management

DIERKS, ARK.—Kinney Lloyd and F. F. Springer have purchased Spad Theatre.

SAVANNAH, GA.—Albert Hill is new manager of Lucas Theatre.

SAVANNAH, GA.—Mr. Strozier succeeds John Evans as manager of Odeon Theatre.

CARBONDALE, ILL.—Jean Dagle, of Murphysboro, has purchased Barth Theatre and its equipment.

SHEFFIELD, ILL.—Claude Weaver has purchased Metro Theatre, a moving picture house.

MENTONE, IND.—G. C. Meadows, of Fort Wayne, has purchased Crystal Theatre.

MONTPELIER, IND.—C. O. Pickens has leased Diamond Theatre to John Heffner, of Huntington.

CEDAR RAPIDS, IA.—H. Bluechel and J. P. Lannan have purchased Isis Theatre.

SIOUX CITY, IA.—Arthur R. Cunningham, formerly associated with the exploitation department of First National Pictures, succeeds William O'Hare as manager of Princess Theatre.

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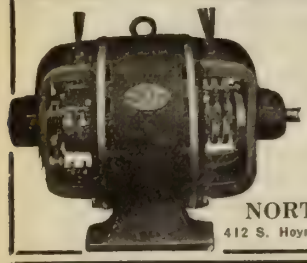

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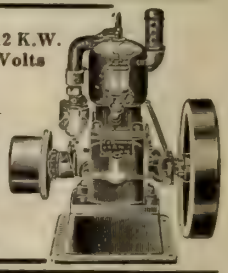

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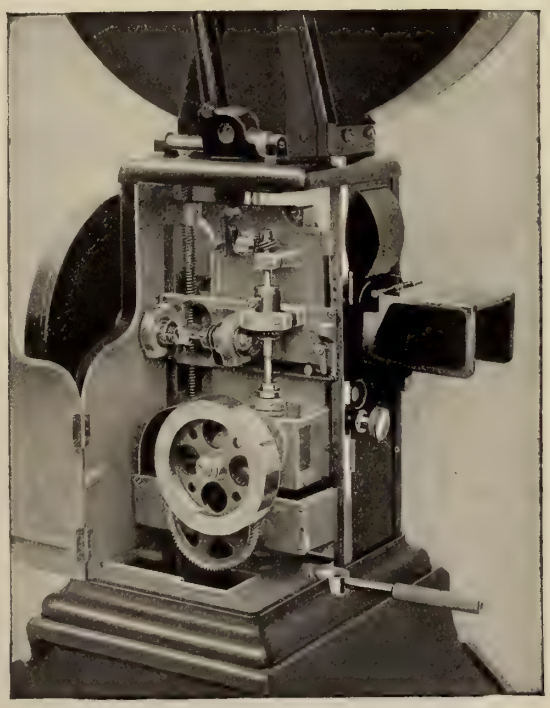

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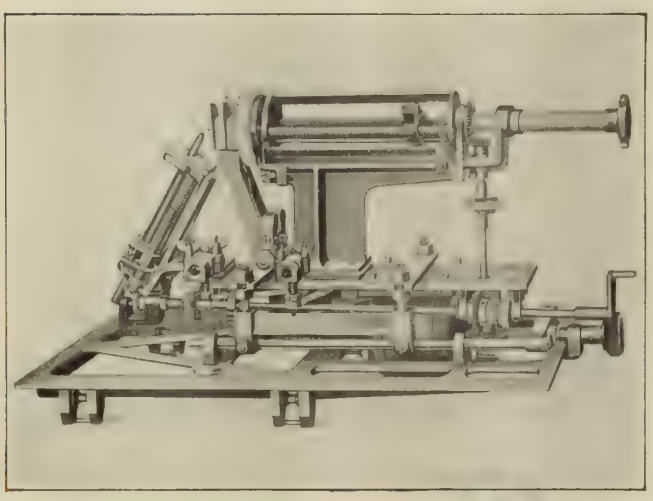

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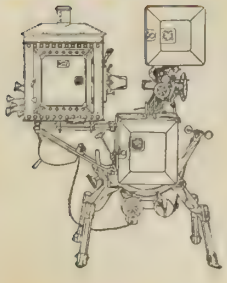

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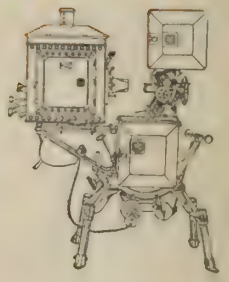

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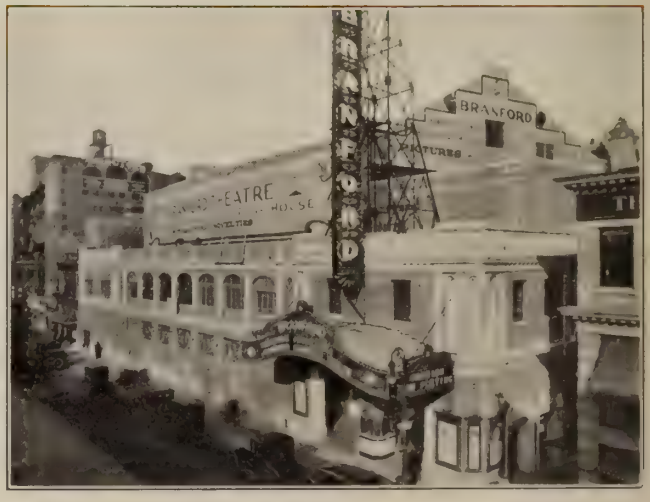

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"It will be of great assistance to us in selecting the productions to be played in future.

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*Described in last week's issue of the World.

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FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 56. No. 4 May 27, 1922 Price 25 Cents

Moving Picture World

leads all others by 31 to 23

Not only was the WORLD delivered at Washington first (and it did it by airplane) but we carried the only complete report of the convention up until late Thursday night.

The WORLD led all other trade papers on convention news, in fact, the WORLD carried more convention news than ALL other trade papers put together as follows:

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Motion Picture News	**4½ Full Pages**
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Exhibitors Herald	**5 Full Pages**

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Gloria Swanson
IN ELINOR GLYN'S
"BEYOND THE ROCKS"
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"Beyond the Rocks" has everything that makes for box-office appeal.

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"BEYOND THE ROCKS"

with Rodolph Valentino

A Paramount Picture

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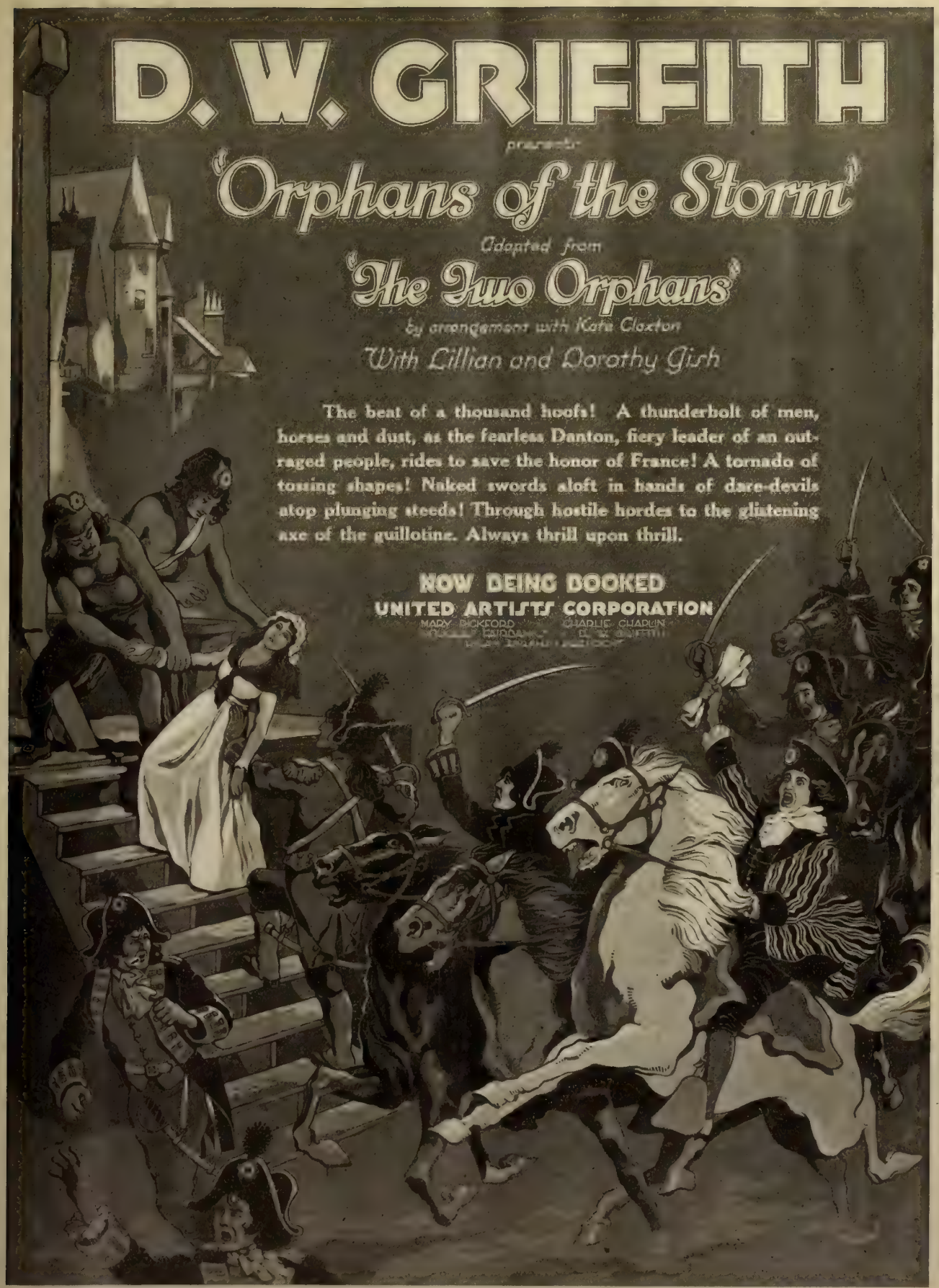
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starring
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With Claire Adams and Carl Gantvoort

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Society drama and adventure, lure of the desert, romance of pirate gold, action, thrills and laughs—these will make good your strongest promise.

With Betty Compson

With Helene Chadwick, Claude Gillingwater and James Rennie

These Goldwyn Pictures

That Are Strong Attractions

Head Over Heels
starring
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When Romance Rides
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Mr. Barnes of New York
starring
Tom Moore

Rupert Hughes'
The Wall Flower

With Claire Adams, Carl Gantvoort and Jean Hersholt

BETTY COMPSON, Tom Moore, Mabel Normand, Colleen Moore, Richard Dix, Helene Chadwick, and Claire Adams, are among the names for the electric lights. Rupert Hughes, Zane Grey and Gouverneur Morris are box office authors. Every picture has exploitation angles that mean business.

They are *Eight Prosperity Opportunities.*

With Colleen Moore

With Tom Moore

With Mabel Normand

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A Hit! A Riot! A Clean Up!

The Broadway Triumph at the Central Theatre of

LADY GODIVA

Lord Alfred Tennyson's Poem of the most sensational sacrifice of womankind in all history.

The Stampede Lasted a Week!

The New York Newspapers Went Wild Over It!

The Globe and Commercial Advertiser

Tennyson's poem of Lady Godiva has been elaborated as to story and set to a film of the same name. The part of the story furnished by the poet is that of the lady who rides naked through her lord and husband's city of Coventry as a penalty placed by him for the raising of a heavy tax on his starving people. The sets are good, the photography satisfactory and, all told, the picture is worth while.

New York Tribune

At last Lady Godiva has her famous ride before the camera. The most popular thing of its kind until Paul Revere tied her for first honors. The jealous rival is the real star of the picture. She resembles Pola Negri and still has a little the look of Petrova about her.

Harriett Underhill.

NEW YORK COMMERCIAL

The National Business Newspaper

There are many scenic beauties—fine old English interiors; sea walls and tumultuous waves; beauty of landscape and historic accuracy in the film. Much of the poetic conception has been maintained; a thread of poesy running through a picture which is far above the average in interest.

DAILY NEWS

There is a keen sense of dramatic value throughout the tale. Subtitles, listed bodily from the quaint verse of Tennyson, embroider it throughout.

TITLE OF FILM: "Lady Godiva."
TYPE: Legendary romance.
DIRECTION: Nice.
PHOTOGRAPHY: So so.
PLOT: Lots of it.
VALUE: **About 85 per cent.**

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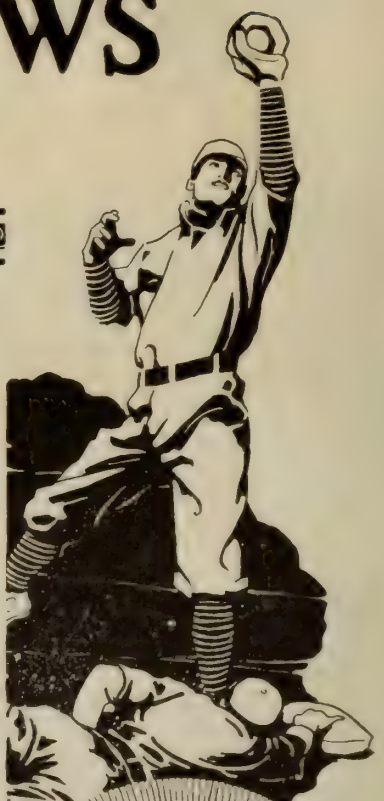

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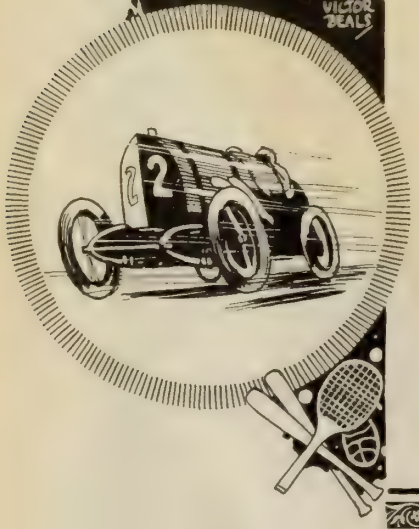

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Clean--Action--Snappy

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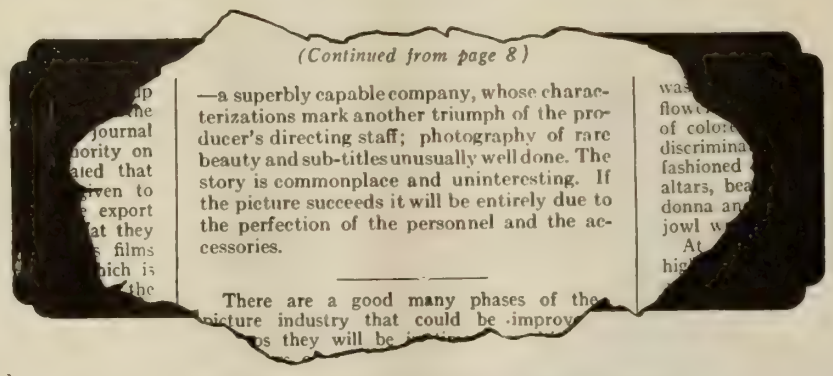
What will the press say about your next picture?

DOES THE STORY MATCH YOUR COMPANY, DIRECTOR, AND EQUIPMENT?


(Continued from page 8)
—a superbly capable company, whose characterizations mark another triumph of the producer's directing staff; photography of rare beauty and sub-titles unusually well done. The story is commonplace and uninteresting. If the picture succeeds it will be entirely due to the perfection of the personnel and the accessories.
There are a good many phases of the

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"'His Wife's Husband' certainly gets your brain all on edge. Betty Blythe never looked more bewitching in her life."—*New York World.*

"Will stand up well in the list of mystery dramas proving so popular this season."—*New York Herald.*

HIS WIFE'S HUSBAND

From Anna Katherine Green's great society drama "The MAYOR'S WIFE"

Directed by Kenneth Webb

DAILY NEWS, THURSDAY, MAY 11, 1922.

MISS BLYTHE LOVELIER THAN IN "THE QUEEN OF SHEBA"

By McELLIOTT.

Awfully good idea, changing the original title of this picture ("Should Husbands Know?") to "His Wife's Husband". Because the first has a sensational sound which is misleading, and I think cheating the public is bad business for the movies, whose public loves too well...

Anyhow, "Her Husband's Wife" tells a dramatic story. Perhaps it does stretch the long arm of coincidence early and often, but what of that? Anna Katherine Green did it first, when she wrote the novel from which this is adapted.

Here is the way it goes: Olympia Brewster (Betty Blythe) is inveigled into a marriage with John Brainard (Arthur Carewe). Directly she has said the fateful words she realizes she cannot go through with it and runs away. As she is in the very act of running she observes a veiled lady shooting friend John through the window.

Betty Blythe

The subtitles indicate a lapse of time. Betty is about to wed a handsome young politician (Huntley Gordon). She thinks Brainard is dead, and foolishly proceeds about the business of living, without telling her new husband of her former one. Hence the inquiry, should husbands know? The author evidently thinks they should. It would have saved a deal of trouble, in this case, particularly. Mr. Carewe bobs up five years later, in time to gum up the parade for Mr. Gorden's election to the proud post of Governor. Miss Blythe is just about to permit Mr. Gordon to decline the nomination because of the blot Mr. Carewe might cast on her fair name, when lo! The veiled lady of the shooting 5 yars back announces that *she* is Mr. Carewe's wife, and therefore his marriage to Miss Blythe was null and void.

Huntley Gordon and Betty Blythe

Oh, it's all quite harrowing and exciting, up to the last moment. Miss Blythe looks more lovely in this picture than she ever has before, I think, not even excepting her appearance in that proud Fox spectacle, "The Queen of Sheba." Mr. Gordon is a polite and exceedingly good tempered husband, and Mr. Carewe seems to have a thoroughly good time behaving as the double-dyed villain.

TITLE OF FILM: "His Wife's Husband"
TYPE: Melodrama.
DIRECTION: Intelligent.
PHOTOGRAPHY: Twill do.
PLOT: Theatrical.
VALUE: About 95 per cent.
Produced by Pyramid. Presented in the Cameo Theatre.

Box-office Values

"Exhibitors will undoubtedly satisfy audiences with 'His Wife's Husband'. It contains well sustained interest and will hold their attention to the end."—*Film Daily.*

"One of the best pictures seen in town in several seasons. Betty Blythe has never done a better picture; It's gripping."—*New York American.*

"A box office picture par excellence. It will add glory to Betty Blythe and her director, Kenneth Webb."—*New York Star.*

Story keenly interesting. Contains much suspense. Builds up a fine climax and should prove its worth anywhere as a first rate attraction."—*Exhibitor's Trade Review.*

"It tells a dramatic story which is exciting up to the last moment. Betty Blythe looks more lovely than ever before."—*Daily News.*

"The suspense and air of shadowy mystery has been well sustained by its director."—*Evening Mail.*

Henry B. Walthall, as Henry Garnett, the man who defied God, man and Devil, but who died to make others happy.

Irene Rich, as Maggie Thornton, beloved by everyone, but uncompromising in her hatred of Henry Garnett.

Milton Sills, as Dr. Hamilton, only friend of Henry Garnett, who betrayed his friend for the love of a woman.

The JOHN M. STAHL Production

Nick Cogley, as Toby, the quaint old Southern darky.

Doris Pawn, as the rejected sweetheart of Dr. Hamilton.

William Marion, as Tom Thornton, a friend to all.

Smoke, whose heart was as big as a water melon.

Stanley Goethals, as Sonny, a ray of sunshine.

A Cast To Conjure With!

Look over this list of players. Practically every one is a box office drawing card. The characters in this drama represent such unusual types—types clear cut, strong, vivid—that players of exceptional qualifications were required for each role. John M. Stahl picked them with unusual care, with the result that he has an ensemble as near perfect as possible.

Presented by Louis B. Mayer

Joseph Dowling, as Col. Garnett, the stern father who cast off his only son when he became notorious.

Claire Windsor as Faith, the secret wife of the keeper of the notorious Owl, who loved Dr. Hamilton.

Edith Yorke, as the blind mother of Henry Garnett, whose unwavering faith in her son brought his redemption.

ONE CLEAR CALL

Albert MacQuarrie, as chief of the night riders.

Annette De Foe, as Yetta, faithful to her evil master.

Donald MacDonald, as Dr. Bailey, rival of Dr. Hamilton.

Shannon Day, whose life was wrecked by Henry Garnett.

Fred Kelsey, as Starnes, the detective.

Vivid Drama--Tense Action!

This startling play is taken from the book by Frances Nimmo Greene, scenarioized by Bess Meredith and directed by John M. Stahl. It has every element of an audience picture. There is the thrill of masked avengers riding at night on their secret mission. There is a clash of characters that is vivid, tense—there is love, fast action and strong heart interest.

FIRST NATIONAL PICTURES

A First National Attraction

Entertaining Story With a Big Punch!

Here's What The Exhibitor's Trade Review Says:

"New twists that will get the picture over. An entertaining story with a big punch. Miss Stewart wins the sympathy of her audience. She has great charm and ability and gives a pleasing and thoroughly convincing performance. A good dramatic climax."

Speaking of

Louis B. Mayer's presentation of

A N I T A STEWART

in

"The Woman He Married"

By Herbert Bashford; Scenario by Bess Meredith; Photography by Dal Clawson

Directed by Fred Niblo, Director of "The Three Musketeers"

IF YOU HAVEN'T PLAYED THESE STEWART PICTURES, GET THEM QUICK!

"HER MAD BARGAIN" "A QUESTION OF HONOR" "THE INVISIBLE FEAR"

A thrilling story of a most unusual love bargain; Scenario by Josephine Quirk

A Ruth Cross novel from The People's Home Journal; Scenario by Josephine Quirk

A drama of love and hate and a terrible fear, by Hampton Del Ruth

Directed by Edwin Carewe

A LOUIS B. MAYER PRODUCTION

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE World

MAY 27
1 9 2 2

Serving the Industry

AMONG the several vital requirements to which a trade publication in this industry must measure up is the complete and generous handling of the news of the business. With no sense of self glory, but in order to fix your attention on the efforts of Moving Picture World to serve you in this important way, we bring to your notice the manner in which the Washington Convention was reported by this publication. Beginning with the preliminaries of the convention we carried to you as a reader a full and complete report of all that was done, together with the presentation of personal and inside information, which you, as a member of the industry, are entitled to receive.

A photographic and pictorial service, which also extends to this issue, supplemented the work of a competent staff of news-getters and special writers. At the same time the general news of the industry, the service departments and the reviews were given their usual complete attention.

No mere pamphlet or bulletin could hope to render this service, and no other trade publication in the field came near enough to stand comparison or be called second. In racing terms there was neither "place" nor "show."

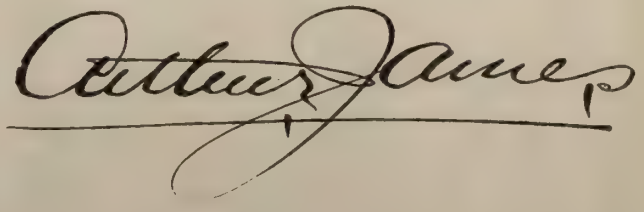
The business of publication is not one which persons of small experience can hope to conduct successfully. It cannot be done by the passing of resolutions or by the making of alluring and attractive speeches. It is not made possible by the mere possession of a printing plant and a supply of white paper. In a word, it is a definite business and a definite profession, requiring aptitude, enthusiasm and experience in about equal proportions. Just as the making of successful pictures is both an art and a business so the making of successful trade publications is an art and a business.

In really serving the industry with our publication we have found a response so hearty and a growth so constant that we feel today, as the largest and most widely read of all, that we have an even greater responsibility to the readers everywhere who have given us their confidence and their patronage.

To cap the climax of what we were satisfied would be an achievement in the news reporting of conventions and in compliment to the Motion Picture Theatre Owners of America, we delivered copies to the delegates and visiting exhibitors by special Curtiss airplane from New York to Washington on the date of issue.

Moving Picture World contained all the news up to within a few hours of the actual closing of the convention. This delivery was under the personal supervision of Alfred J. Chalmers, vice-president of the Chalmers Publishing Company, who accompanied the Curtiss Oriole plane in the flight. The result was a gratifying success and the many kind expressions of approval richly rewarded the exploit, a novelty by the way in trade paper enterprise.

We herewith extend our best wishes to all who have been so generous in their expressions of congratulation and pledge ourselves to a continuance of our best efforts in serving the industry in all of its elements to the utmost of our ability.



Three St. Paul Men Indicted for Sale of International Church Film Stock

FOLLOWING charges of illegal sales of stock in the International Church Film Corporation of Minnesota, three St. Paul men were indicted last week in Minneapolis. They are Anthony P. Da Pron and his two sons, Anthony P. Da Pron and H. Hal Da Pron. The last pleaded not guilty and was released on $2,000 bond. The others are to be arraigned later.

The complaint states that stock in the corporation was sold to ministers, educators and others having a leaning toward religious pictures. About $30,000 was obtained from Minnesota investors in this way, according to the allegations.

The Da Prons, according to the complaint, organized the Minnesota corporation and voted themselves $100,000 worth of stock in return for a contract they held with the International Church Film Corporation of Delaware to exhibit its pictures in Minnesota. Upon this showing, the Minnesota State Securities Commission refused them permission to sell stock in the state.

The commission demanded, also, that the Da Prons return $75,000 worth of the stock they are alleged to have received and place the other $25,000 in trust until the company had earned 10 per cent. dividends for three years. They then withdrew their application to sell stock, but continued its distribution, collecting as they went, the state alleges.

The Da Prons contend that they performed their services according to agreement, but that the enthusiasts for religious pictures held onto their quarters while their pictures were being put over.

Minneapolis Showman Wins Court Order Restraining Picketing of His Theatre

FIVE years of litigation came to a victorious conclusion for John J. Campbell, proprietor of the Wonderland Theatre, Minneapolis, when the Minneapolis Trades and Labor Assembly voted last week to comply with the order of the Minnesota Supreme Court affirming the lower courts in restraining picketing in front of the theatre.

In May, 1917, Mr. Campbell, who operates a small house in the transient district of Minneapolis, down on Washington avenue, discharged his union operator and assumed the work himself to curtail expenses. His place was immediately bannered by the unionists. Campbell fought the case out in the district court and won.

Four local labor leaders were ordered to pay $125 each as damages. This they refused to do and went to jail. Upon their appeal to the supreme court, they were released. The supreme court held that the men could be jailed for contempt of court and that the picketing could be restrained, but ruled that the amount of loss Campbell sustained was not shown.

The assembly voted to pay $100 in attorney fees for the contempt case and $120.75 for the main case. The supreme court decision is expected to set a precedent that will be followed in several picketing cases now pending.

Falling Theatre Roof Hurts Sixteen Persons

Sixteen persons were injured, two of them seriously, and a score of others escaped injury when part of the roof of the Majestic Theatre, 1217 Fifth avenue, Pittsburgh, collapsed May 15. It is extremely fortunate that there were only a few people in the house at the time of the accident.

Public Safety Director McCandless then ordered the closing of the Pearl Theatre, nearby, until it could be examined. It is likely that he will order the Majestic torn down as the building is old and was formerly used as a church.

Also Against Peggy Joyce

The M. P. T. O. A. resolution that no pictures featuring Peggy Joyce should be shown on the screen is received sympathetically by the Motion Picture Producers and Distributors, Inc., according to Courtland Smith, Will H. Hays' secretary, and it is not likely that any members of the organization will sign a contract with her.

Mr. Ince to Produce for Mr. Ince

THOMAS H. INCE announced on his return from Washington to New York that he is not to produce pictures for Warner Brothers, and that he will produce only for Thomas H. Ince. This is in denial of a report circulated in Washington and published in good faith in our issue of last week.

LESLEY MASON

Lesley Mason to Do Editing, Titling and Film Reconstruction

A distinct service to the industry will be performed by Lesley Mason, for seventeen months First National's director of trade paper publicity, who on June 1 will open an office at room 511, 729 Seventh avenue, New York City, for the reconstruction of pictures to pass censor boards, the preparation of European pictures for the American market, the editing, titling and cutting of film.

Mr. Mason has a thorough knowledge of every branch of the industry, having served for four years as editor-in-chief of the Exhibitors Trade Review and for the previous two and one-half years as managing editor of the Motion Picture News. His knowledge of picture technics was not alone gained in this country, for in 1920 Mr. Mason made a four-months' survey of film conditions in England, Italy, France, Sweden and Germany. The trip made him many friends among foreign producers. He is exceptionally well known to Americans.

Houdini Wins Suit

Judge Delehanty and a jury in the Supreme Court, New York County, has given Houdini a verdict for $32,795.18 against Benjamin A. Rolfe, of Rolfe's Musical Revue, Harry Grossman and Octagon Films, Inc. The sum represents one-half of the profits of the "Master Mystery" in which Houdini was starred, up to September, 1919.

Hays to Speak

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., will speak before the students of Carnegie Institute of Technology, Pittsburgh, on Friday, May 26th. The address by Mr. Hays will be one of the features celebrating Campus Week at Carnegie, scheduled for May 24, 25, 26 and 27.

Confederation of Independent Exhibitors Is Forecast as New York State Leaves M. P. T. O. A. Walker Engaged as Counsel for T. O. C. C.

A confederation of independent theatre owners throughout the country, built along strictly business lines, for business purposes and without politics, will be effected as a consequence of developments of the past week, according to well-informed exhibitors from various sections of the United States. In fact, the foundation for such an association was laid in New York this week with representative exhibitors from many parts of the country pledging themselves to concentrate all their efforts on the formation of such an independent organization, co-operating with the Theatre Owners Chamber of Commerce of New York City on national affairs. This means State independence and national co-operation.

While the intimation of the formation of such an exhibitors' confederation furnished the outstanding feature for an unusually busy week, other important developments were as follows:

(1) Secession of the Motion Picture Theatre Owners of New York State from the Motion Picture Theatre Owners of America.

(2) Reiteration of the Theatre Owners Chamber of Commerce of New York City and northern New York that it never was or will be affiliated with the M. P. T. O. A. or any other national organization.

(3) Acceptance by Senator James J. Walker of the office of counsel of the M. P. T. O. of N. Y. and T. O. C. C.

(4) Adoption of plans whereby the metropolitan theatre owners organization will be not only self-supporting, but incidently assured of a fund not less than $150,000 this year.

(5) Establishment in New York City of a Central Purchasing Bureau.

(6) Granting of a charter to northern and western New York exhibitors by the M. P. T. O. A. for the expansion of their organization throughout the Empire State above the Bronx line.

(7) Postponement of Washington hearing on music tax because of absence of any counsel to represent the M. P. T. O. A.

The past week's meeting of the T. O. C. C. in New York was probably the most important held by that organization since its inception. That exhibitors as a whole are not in accord with all that was done at the national convention in Washington last week was evident by the presence of theatre owners from various sections of the country in New York to ascertain just how the T. O. C. C. operated.

The accomplishments of the New York organization during the past year aroused considerable attention in Washington and a number of State organizations this week sent delegates to this city to ascertain how these results were obtained. The fact that a vast majority of the funds turned over to the M. P. T. O. A. came from the New York State and metropolitan organizations also furnished much food for thought.

Insofar as the national convention itself is concerned exhibitors all seem to agree that, while it was dramatic, it was a failure in that the only accomplishment was the election of officers and that feat was performed with the aid of the rankest steamroller tactics ever put to use by an organization meeting within the confines of the national capital.

The convention came to an unsatisfactory close on Friday, May 12, only 31 delegates being in attendance at the closing session, the others starting to return to their homes following the disgraceful proceedings of Wednesday. The local committee did its part well and exhibitors agree that the entertainment furnished was the best offered at any national convention.

That several States are planning court action to test the legality of the proceedings is accepted as certain. The southern situation offers a splendid example of the extremes to which Cohen floor leaders went to effect his re-election. According to reliable authorities, only one Southern State, represented at the convention, was entitled to delegate representation and that was North Carolina.

Tennessee and South Carolina have exhibitor organizations whose by-laws strictly forbids affiliation with any national body, but in spite of this fact these States cast their full voting strength at Washington. S. G Howell, editor of Motion Picture Journal of Dallas, Tex., who is said to never have owned a theatre, cast the Texas vote. Further, neither Mississippi nor Louisiana maintain State organizations, but despite this both cast their solid voting strength for Cohen.

That the M. P. T. O. A. as it stands today is not the effective organization that it was a year ago, seems to be the consensus of opinion of exhibitors in many parts, of the country. In addition to losing the South and his home State, New York, Cohen succeeded in splitting Missouri. Oklahoma and Georgia.

The secession of the New York State organization did not come as a surprise, for that action was anticipated after the riotous meeting of Wednesday in Washington. This belief was further strengthened on the following Friday when a charter was given to several western and northern New York exhibitors to organize a new body. This action was accepted by Charles L. O'Reilly, president of the M. P. T. O. of N. Y., and others in the Empire State, as a challenge that the Cohen faction would seek to effect a new organization to combat the original group.

The Tuesday meeting this week of the Theatre Owners Chamber of Commerce was the largest ever held by that organization. Among those in attendance was Marcus Loew, Theodore Hays of Minnesota, Harry Lustig of Cleveland, Charles Skouras of St. Louis, L. Goldman of St. Louis, Hector Pasmezoglu of Missouri, Sam Bullock of Ohio, C. C. Griffin of California, and H. Lipton of Ohio. In addition to these visitors, the entire membership of the T. O. C. C. was present.

President Landau presided. The executive committee, through Bernard Edelhertz, chairman, submitted its report, which was accepted. This report provided for the creation of a central purchasing bureau, which will buy all accessories for members. Further provisions included the elimination of bookings of theatrical films to non-theatrical enterprises. Action on the latter proposition will be taken immediately by a special committee, which is scheduled to meet with representatives of the distributing companies in New York.

Perhaps the most important proposition discussed was that pertaining to insurance. This resulted in the establishment of an Insurance Bureau. A plan was adopted whereby the organization is assured a minimum income annually of $75,000.

It was further decided that a tax of one cent per seat be imposed to meet legal expense. This tax, it is estimated unofficially, will net the organization an additional minimum of $75,000 annually, thus assuring the T. O. C. C. this year a total from those two items of at least $150,000.

This achievement represents the crowning feature of this organization's work and those in a position to know point out that only because the T. O. C. C. have a strong organization were such definite accomplishments made possible. Others pointed out, too, that the treasury of the metropolitan organization greatly exceeds that of the M. P. T. O. A.

The matter of uniform contracts also was discussed and immediate action on behalf of the New York organization will be taken. That the T. O. C. C. will shortly be represented at a meeting with producers and distributors is certain.

Following the announcement of the secession of the New York organization from the M. P. T. O. A., it was stated by Mr. O'Reilly that an important meeting of the Empire State body would be held within a few weeks in Rochester, N. Y. Definite announcement of the date will be made next week. At this meeting the first official step toward the formation of a confederation of independent exhibitors will be taken, it is believed.

After much persuasion Senator Walker, who had previously declined offers, was forced to accept office of counsel for the metropolitan and New York organizations. The New York delegation stood by the Senator almost to the man and when these friends insisted that he accept the post, he found it impossible to refuse in view of their loyalty and extreme confidence in hime. The Senator later stated that he would have been amiss his duty as a friend to have turned down the proposition.

A special meeting of the executive committee of the T. O. C. C. has been called for Monday when the proffer to the Senator will be officially made.

The following resolution, presented by Leo Brecher, was passed unanimously:

"The Theatre Owners Chamber of Commerce is independent and unaffiliated as an organization. No other organization is authorized to speak or act for the Theatre Owners Chamber of Commerce.

"The Theatre Owners Chamber of Commerce and its members will not be responsible for any action by any organization purporting to represent the members of this organization."

An amendment was proposed to the by-laws, whereby the following clause now contained in Section 2, Article 1, will be eliminated:

"But no application for membership shall be considered unless such applicant is a member of the Motion Picture Theatre Owners of America."

A drive by the Theatre Owners Chamber of Commerce will now be made to secure theatres within this territory to increase its membership.

Upper left—Unloading at Washington, D. C. Lower left—Alfred J. Chalmers alighting after flight. Center—Alfred J. Chalmers and Arthur James about to bid bon voyage to W. P. Milligan, who returned in plane. Upper right—Curtiss Oriole used for trip. Lower right—All ready for start from Mineola

"World" Scores Beat in Delivering Copies to Convention by Airplane

MOVING PICTURE WORLD, in step with its type of enterprise, scored over all competing trade publications in covering the convention of Motion Picture Theatre Owners of America in Washington, and in making delivery on the last day of the convention, Friday, May 12, shortly after the noon-hour and in time to give the delegates and visiting exhibitors a complete report of the proceedings of the convention up to within a few hours of the actual adjournment.

Delivery was made by special Curtiss Oriole airplane, flying from New York to Washington, with Pilot Cogswell driving and Alfred J. Chalmers, vice-president of the Chalmers Publishing Company, in special charge of the copies of Moving Picture World which the plane carried for delivery.

Adverse winds made very fast time impossible, but sufficient time was allowed for and delivery was made early enough to fully carry out the plans as laid down.

Moving Picture World thereby outstripped all contemporaries and contained more actual

This copy of Moving Picture World is delivered by airplane from New York to Washington in compliment to M. P. T. O. A.

EACH COPY BORE THIS BAND OF IDENTIFICATION

printed news in the thirty-one pages devoted to the proceedings of the convention than all other trade publications combined.

In serving our readers as well as the delegates and visitors to the convention with prompt and the most modern type of delivery we felt that we were living up to the standard of initiative and competence which the trade has come to expect of us.

Every part of the program was carefully planned and was carried through without mistake, accident or delay, and we are, without undue flourish, gratified to report the success of the result.

While this was a showman's stunt, carried out by a showman's paper, it merely exemplifies the spirit with which we carry on our service to the industry, and, as our readers know, week by week our pages evidence.

The congratulations received were many, and we are glad to announce that several of our contemporaries joined in this praise.

FLYING SCHEDULE ON THE SPECIAL DELIVERY BY CURTISS AIRPLANE OF MOVING PICTURE WORLD TO NATIONAL CONVENTION

Friday, May 12

7 A. M. (daylight saving time) unbound copies of Moving Picture World delivered to bindery in Manhattan.

7.40 A. M. bound copies delivered at printers.

7.45 A. M. left the printers in special automobiles bound for Curtiss Field, Long Island.

8.50 A. M. arrived Curtiss Field.

9.10 A. M. loading of copies on Curtiss Oriole Airplane completed.

9.15 A. M. left Curtiss Field.

11.45 A. M. (standard time) reached Bolling Field, Washington.

12 Noon copies loaded in motor cars at Bolling Field.

12.10 reached Convention Hall, Hotel Washington, completing delivery to delegates and other exhibitors.

Hopcraft in Buffalo

Arthur S. Kane, president of Associated Exhibitors, has just announced the appointment of Ed. M. Hopcraft, well known as a picture salesman, as sales representative of Associated in Buffalo.

Grombacher Sued

Suit has been brought by United Artists against the Liberty Amusement Company of Spokane in the amount of $2,750 for alleged breach of contract. United Artists alleges that Ray Grombacher, manager of the Liberty Theatre, signed a contract for several pictures which he afterwards refused to play.

One Sheet Announcing Airplane Delivery

AND MOVING PICTURE WORLD DID DELIVER TO THE CONVENTION HALL AT NOON ON FRIDAY, THE DAY OF ISSUE

Syracuse's Rivoli Opened by Fitzer; Seats 1,342, Charges 10 and 15 Cents

WITH "Tol'able David," a First National attraction starring Richard Barthelmess, as its initial feature, the Rivoli Theatre, one of the real showplaces of Syracuse, N. Y., opened on Friday, April 28, marking the latest achievement of Mitchell Fitzer, that city's pioneer exhibitor.

The new playhouse is the finest of all the picture houses which Mr. Fitzer has owned, managed or been connected with, and embodies the latest ideas in theatre construction. It has the largest main floor seating capacity of any theatre in Syracuse, seats being provided for 1,092 persons. The balcony holds an additional 250. The admission price is 15 cents at all times on the main floor and 10 cents always for the balcony. Two Simplex projectors, of the latest make, have been installed. Music is supplied by a $30,000 pipe organ.

The new Rivoli is the first step in a program mapped out by a group of Syracuse business men, who plan to establish a chain of picture houses throughout the eastern states. According to Mr. Fitzer, arrangements have been completed whereby the group of Syracuse men will finance a play to erect theatres built on the style of the Rivoli in several large cities in the East.

Great Expectations Held for the Golf Tournament

There is every indication that the Spring Golf Tournament to be held under the auspices of the Film Daily at the Oak Ridge Golf Club, Tuckahoe, on Thursday, May 25, will prove a splendid success, with the help of the weather man.

President William A. Landau of the T. O. C. C. has invited members of that organization. Special invitations have been forwarded to the Lambs and Friars. Senator James J. Walker and his law partner, Joe Warren, will attend. To date there are approximately seventy entries and at least 100 are expected.

Jules E. Mastbaum, president of the Stanley Company of America and an ardent golfer, has forwarded a check for a special prize. Warner Bros. will again offer a prize and several other cups, one by Moving Picture World, have been promised. These prizes will have nothing to do with the foursome prizes and the special kickers handicap prizes to be allotted.

Exhibitors Beware

Fire in the Royal Theatre, Hackensack, N. J., recently was caused by the "explosion" of a film of "Dante's Inferno." The place was well filled and the people made a rush for the doors, but nobody was hurt. The damage was slight.

Wm. Fox to Produce "If Winter Comes" in Europe; Harry Millarde to Direct

WILLIAM FOX has decided that nothing but a screen masterpiece must result from the production of "If Winter Comes." Slow to make up his mind on the actual filming of the novel, now that all details are settled, he will act promptly. In order to preserve all of the wonderful atmosphere and native flavor of the book, Mr. Fox has decided to send a company to England and make the principal scenes on the exact locations described by A. S. M. Hutchinson, the author, in his famous book.

Harry Millarde, who has an established reputation for turning out intricate human interest stories, has been selected to direct. Associated with him will be Dave Solomon, assistant director, and Joe Ruttenberg, cameraman. Here is the team which produced such stories as "Over the Hill," "The Town That Forgot God" and another big special which will be released next season, as yet untitled. They will sail for England on board the new Cunard liner, Cynthia, on May 25.

In London Mr. Millarde and his staff will meet A. S. M. Hutchinson. A series of important conferences will be held, at which details of the production will be finally thrashed out. Mr. Fox will also be in London at this time and will sit in these conferences. Mr. Fox has taken an active part in the formative work of all the big Fox special pictures and he will be able to render valuable assistance to both producer and author.

Off for the Coast

Clara Beranger, author of scenarios for William De Mille's productions for Paramount, will leave for Hollywood this week to work on the adaptation of "Clarence," the play by Booth Tarkington which is to be Mr. De Mille's next picture. The cast will include Wallace Reid, Agnes Ayres, May McAvoy and Kathlyn Williams.

Northwest Film Board Convenes in Seattle

The Nothwest Film Board of Trade held a get-together meeting of salesmen, bookers and association managers on May 6 at the New Washington Hotel, Seattle, which was one of its most successful affairs since its organization. Forty members attended.

Portland, Spokane and Butte have auxiliaries and the Seattle board is associated with similar boards in Salt Lake, Denver, Minneapolis, San Francisco and Los Angeles. J. T. Sheffield, secretary and manager of Greater Features, Inc., is president of the Seattle board.

Asks Leave to File Supplemental Answer

Application has been made to the N. Y. Supreme Court by the American Cinema Corporation, and its president, Walter F. Niebuhr, for permission to file a supllemental answer to the suit. brought against them by Gillispie, Meads and Company, a brokerage house.

The latter are suing to recover $15,000, the value of 3,000 shares of stock of the Cinema concern, which they claim they were induced to purchase by reason of misrepresentations on the part of Niebuhr, or some one representing him. The supllemental answer makes an emphatic denial of these accusations.

Prints of Pictures Cause Legal Action

Suit to recover $3,060 from the Enterprise Distributing Corporation of 1457 Broadway, has been filed in the New York Supreme Court by the Nicholas Kessel Labratories, Inc. The money is said to be due for ten prints of "Martyrs of the Alamo," and ten prints of "Ashes of Hope."

Schenck Predicts Great Increase in Production

Joseph M. Schenck, producer of the Norma Talmadge, Constance Talmadge and Buster Keaton photoplays for Associated First National release, in an interview this week predicted boom times for the motion picture industry.

Mr. Schenck, one of the most astute men in the business, declared that the fall will witness a great increase in production, but he added that only good pictures will participate in the prosperity which lies before us.

By August we shall see greater production of photoplays under way in Los Angeles than ever before in the history of the industry. There is already a great shortage of pictures in sight for next year's theatre demand, he said.

First National Business Survey Reveals Great Hopes for a Banner Fall Season

AN encouraging improvement in general business and industrial conditions, and a practically universal conviction that there will be a marked betterment everywhere by September, with a correspondingly bright outlook for a good motion picture season, are the fundamental facts disclosed by the second annual survey of motion picture industrial conditions, which has just been completed by Associated First National Pictures, Inc., through its exchange managers in every territory in the United States and Canada.

The questionnaire was divided into eight questions, the whole forming a concise summary of theatrical and general conditions in each territory.

1. *General Business Conditions.*

Seventeen territories out of thirty-two report that general conditions are much better, or are slowly but steadily improving. In seven of the remainder there has been no appreciable change, and the other eight declare that conditions, if anything, are slightly worse. The improvement is most marked in the East and the Middle West—that is to say, in the teritories between the Rocky Mountains and the Alleghenies. The South and the Far West are behind the rest of the country in this respect, though the condition of the Southeast and Northwest is better than that of the Southwest and the mountain regions.

An interesting feature of the replies to the first question is that in the coal mining regions the labor crisis at the mines is the only cloud on the horizon, the situation in every other line of industry being decidedly on the mend. Buffalo reports that the number of unemployed has decreased during the past year from 35,000 to 10,000. New England is suffering from a large number of strikes. In the Cleveland territory, the unemployed situation is being remedied. The textile industry has shown a decided improvement in the Chicago territory.

Business is picking up in the Northern California district.

2. *Outlook for Next Season.*

The confidence that the coming season, beginning with September, will bring a marked improvement in business is unanimous. Every territory shares in this belief. Omaha, a representative center in the agricultural districts, reports that the farmer is getting more money for his produce, and that the anticipated crops make the outlook exceptionally bright. Minneapolis, Kansas City, Oklahoma City, and St. Louis concur. Philadelphia promises marked gains in textile, steel and iron activities with the settlement of the coal strike. Denver, one of the hardest hit districts of the country, looks for no relief before autumn, but is confident of it at that time.

Butte reports resumption of service by the mines after eleven months of inactivity, with a corresponding stimulation to all business. Cleveland sees a necessity for further adjustment to meet postwar requirements, but counts on much better business as this is done. New Haven reports that factories are running on better time and that building conditions are improving. Dallas reports an abundance of rain after considerable drought, which assures excellent crops.

3. *Will Rentals Go Higher, Remain Firm or Go Lower?*

A considerable number of territories —fourteen, to be exact—express the belief that rentals will remain firm during the coming season. Twelve others look for a declining tendency in prices. Four territories think that in some instances rentals will advance. This is qualified, however, by the proviso that only box office attractions of unusual merit will bring any more money, with program rentals remaining the same as now. There is a strong conviction in many territories that the ordinary picture will continue to go down in price, while the real special will profit by commanding the higher figure that it deserves.

4. *Admission Prices — Higher or Lower?*

There is an almost equal division of opinion among the territories on this point, sixteen contending that admissions will remain at the level they have reached today, which in many instances is substantially below the level of two years ago, while fifteen others take the position that they should and probably will go still lower. The East and Middle West are squarely divided on the matter.

The South seems to be hovering in indecision as to whether present admission prices can be maintained, or whether further cut is necessary.

5. *What is the Attitude of the Exhibitors Toward Longer Runs?*

There is a wide divergence of opinion, ranging from absolute antipathy against extended runs on the part of the exhibitor, to an eagerness for them whenever they are justified, first as an economy measure, second, because an extended run on a proven box-office attraction is safer than withdrawing it to make way for unknown quantity.

In the San Francisco territory, for instance, the small-town exhibitor in general hesitates to increase the run of a picture, while the city exhibitors are convinced that longer runs, with pictures that will warrant them, are the order of tomorrow. The Middle West is rather sharply divided on the point. Indianapolis, Milwaukee, Minneapolis, Omaha and St. Louis are, as a whole, against extended runs. Cleveland, Cincinnati, Kansas City, Des Moines, Detroit, Louisville and Chicago favor them, wherever possible and practicable. The Far West strongly favors them, Denver being the single exception. The East is also divided on the question, New England opposing it, together with Eastern Pennsylvania, while New York State and Pittsburgh are eager for them. In the South, it is the Southwest that believes in longer runs, while the Southeast is conservative in this respect.

6. *Are New Theatres Being Planned in Your Territory?*

As compared with the volume of theatre construction which was going on three or four years ago, there is considerably less planned for under way than there was a year ago at this time. The San Francisco, Louisville and Buffalo territories exhibit more activity than the others.

7. *What is the Volume of Business at the Theatres as Compared With Last Year?*

There has been a marked decline in the volume of business at the theatre this year, as compared with a year ago. Estimates range all the way from 20 per cent. to 50 per cent. in a few instances. The average appears to be about one-third, but the very sharpness of the decline is an omen of an upward turn in theatre attendance between now and the first of the year. Some of the territories, in fact, report an improvement in attendance during the past three months, although it is admitted that this may be temporarily lost during the hot weather. One territory, Oklahoma City, reports that business is better than it was a year ago at the theatres, and Detroit contends that the theatres have held their own as compared with last year.

8. *Has the Big Special Affected the Regular Program Picture in Bookings?*

More than half of the territories agree that the big special has cut into the bookings of the regular program releases in a decided manner, and has not only made fewer bookings for the ordinary picture but has forced down rental prices on them. About a dozen territories insist that the big special has not interfered seriously with program pictures, among these being New York, Philadelphia, Washington, Des Moines, Louisville, Denver and the Pacific Coast.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

FAR and away the best announcement of the season to date is the Famous Players-Lasky illustrated statement in forty well printed pages of the season's plans of the pictures on which the exhibitor may count in arranging his bookings. As befits so important a presentation it was artistically contrived and readable in its entirety. Regarding the subject matter the Famous Players-Lasky plans are the most ambitious in its history. In the matter of stars, directors and subjects the announcement is most important, and we heartily congratulate this great firm upon its definite and splendid arrangements.

Speaking of advertising, the page advertisement on The Curse of Drink, also appearing in our Convention Issue of last week, is one of the best pieces of advertising copy that has appeared in the trade in many months. We congratulate Mr. Louis Auerbach on this very intelligent and very effective piece of work.

Excellent, Watson, Excellent!

THE formula of this showman's addition reads thus—Sir Arthur Conan Doyle, plus Mr. John Barrymore, plus Mr. Albert Parker, plus Sherlock Holmes, equals a really great box office attraction that satisfies all souls that yearn for melodrama in kid gloves. The screen production of the famous Doyle character is a big one made in a big way and directed and played beautifully. It has the disguises which the detective of tradition must wear if tradition is not to disappear from off the earth. It has excitement in concentrated tensity, charm in a love story that lifts but does not dominate, and the fascination that attends the war of wits between malefactors and magical detectives. With Sherlock Holmes has been added another smashing triumph of popular appeal. It has all the things in it that make for satisfying entertainment.

The cast brims with talent, and Mr. Barrymore, with the whimsical art that is with every Barrymore, is as pallid as Poe, as certain as Fate and as attractive as ever. He plays a very *he* part with delicacy, strength, feeling, nice manners and complete appeal. His very fragility is an element of strength.

If we knew where it should be done we would suggest a modified shortening of the presentation. It's a course dinner, gorgeously served, and each course is excellent, but the table groans with the quantity of it.

From an advertising point of view the star, the author and the play are all household words, and the triple appeal holds many possibilities. The presence of Sir Arthur Conan Doyle in this country and his miles of newspaper space attention is another fortunate item. The director, Mr. Albert Parker, has had the sound sense to keep his characters in accord with the popular conception of Doyle's puppets and has scened his production in beauty, dignity and convincing accuracy.

Although it is true that Sherlock Holmes and John Barrymore is as near a self-advertising combination as could be contrived, the wise showman will put hard effort back of this production because it will make the difference between satisfactory business and really big business.

We extend our good wishes to those who wrote, played and made it and those present in their theatres.

ARTHUR JAMES.

Rothacker-Aller Laboratories, Inc.
Hollywood, California

Our Twelfth Birthday

Twelve years ago this month our institution was founded by Watterson R. Rothacker whose faith in the Motion Picture Industry is ***at least*** twelve times stronger today than it was in May 1910.

We sincerely thank those who have so materially assisted our progress and prestige; and to those whose words of praise and cheery goodwill have brightened our business life, we are everlastingly grateful.

Soon, we hope, our Chicago and Los Angeles laboratories will be augmented by units at New York, London and Toronto—*all dedicated to the Art of making the screen beautiful and the screen people secure.*

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

Founded 1910
by
Watterson R. Rothacker

The Other Side of the Music Tax

A Discussion of the Composer's Position in the Collection of Fees for the Use of Their Creations

By E. C. MILLS

I AM the chairman of the executive board of the Music Publishers' Protective Association. In that capacity I come, from time to time, in contact with the problems confronting the American Society of Composers, Authors and Publishers. The two organizations are distinct and separate, having nothing in common except that some of the publishers that belong to the M. P. P. A. are also members of the A. S. C. A. & P.

In the past it has been the custom of the publishers, from time to time, to discuss with me the experiences of the A. S. C. A. & P. in the matter of collecting from exhibitors license fees for the right to publicly perform, *for profit,* musical compositons of which they were copyright proprietors.

The first of these discussions occurred shortly prior to November, 1920. I looked into the situation at that time, at the solicitation of various publishers, and found it to be substantially as follows:

Seven years before, the American Society of Composers, Authors and Publishers had been founded by an earnest group of the men who are writing "hit" tunes of this country. Amongst its objects was the one of protecting the rights of its members as to the public performance, for profit, of their compositions.

At the time of its organization, the publishers had been invited to become members, as they were the business representatives of the authors and composers, and it seemed proper that their counsel and association should be invited in carrying out the purposes of the organization, which were various, and not confined to the protection of performing rights only.

Several of the publishers became members, and the society proceeded to the objectives of its organization.

We are concerned in this article only with that part of its purposes which relates to the collection of license fees for the public performance, *for profit,* of the compositions of its members.

It is in order, at this point, to make clear the principles and foundation upon which the right to the collection of such fees is based.

When the Constitution of the United States was written, there was included in it a provision that for the encouragement of the arts and sciences Congress should have power to enact copyright and patent laws, securing to authors and inventors an absolute monopoly in the exclusive ownership and control of their works.

Pursuant to this Constitutional authority Congress has from time to time enacted such legislation, and included in the rights granted to authors and composers are those of printing and vending copies of their works; licensing the mechanical reproduction thereof, and controlling or licensing the public performance, *for profit,* of their copyrighted compositions.

From 1856 to 1897 the right to control public performance included only literary or dramatic works, but in 1897 the scope of the law was widened to include musical works. This inclusion of music was a voluntary act of Congress—neither inspired nor besought by authors and composers, of which there were but few in this country at that time in the field of so-called "popular" music.

In all of the civilized countries of the world, the principle of the dominion of an author and composer over the creation of his mind had been recognized for many years, and the so-called "performing rights" had been paid for in such countries, by those who publicly performed for profit copyrighted compositions.

Years ago I was closely associated with the exhibitors of the southwest—had been somewhat of a factor in their organizations, had fought censorship, Sunday-closing and other "blue laws" with them, and I felt that if the exhibitors were given a chance to become familiar with the proposition they would not hesitate to meet the situation honorably and justly.

It was pointed out to me that for seven years the society had been telling them all about the proposition, that literally thousands of letters had been sent them, and that every motion picture theatre in the United States had had ample opportunity to inform itself upon the subject. I was told that the resistance to payment of the fees had been so determined that it was necessary to engage attorneys in various sections of the country, and file suits in the Federal Courts against infringing exhibitors, in order to compel their compliance with the law.

I nevertheless urged patience, and another sincere try at showing the exhibitor what it was all about. The society yielded to my recommendations and made an appropriation for the insertion of five full page advertisements in the three leading motion picture periodicals. I prepared the copy for these articles, and tried to tell the exhibitors the plain facts, in plain language. The effort was an utter failure, and did not result, as I had hoped it would, in an abandonment of the use of attorneys' services, for the exhibitors met this effort with defiance of the law, contumely and epithet.

Pursuant to my recommendation however, for a full year the society exercised patience, and it then became clear that the exhibitor was not in good faith questioning the legality of our position, nor the justice of the society's contentions, but was, under the leadership and advice of his trade organization simply determined to "beat" the proposition if he could.

So then the society started going into court with him again, and the result has been the same in case after case. When the exhibitor receives his summons to come to court, he consults his lawyer, and it does not take his lawyer long to tell him to pay, and pay quick. When his lawyer doesn't tell him that, it just costs the exhibitor a minimum of $250.00, plus his attorney's fees. And, that is what it will continue to cost him, as often as he is taken into court, for the society does not invoke the law until it has absolute, unquestionable proof of a violation of law by the exhibitor.

It seems pertinent to comment here upon the attitude of the national exhibitors' organizations which have from time to time taken this matter up. A few years ago their national organization made a proposal to act as the society's agent in the collection of these fees, the consideration to be that it was to receive 50 per cent. of the amount collected, and the negotiations went so far as to have the contracts drawn. Then the license fees were all right, if the organization could just profit by them. However, that deal fell through, and since the leaders of the organizations in existence have consistently advised the membership to oppose the payment of these fees.

I question the good faith of the advice; for instance it is of record that Sidney Cohen's checks, in payment of the fees for his theatres, are among the ones most promptly received by the society. So also as to most of the other leaders whom the exhibitors' organization has from time to time had.

The so-called "music tax" has been made an issue at convention after convention; all sorts of suggestions to combat it have been made, and so far as I know, not a single one to meet the issue upon its merits. At the behest, and pursuant to the recommendations of the organizations, exhibitors have time after time gone into the courts, only there to find that the author and composer had his rights, and that the courts would sustain them—and the sustaining has been at a very considerable expense to the exhibitors who tried it out in this fashion.

Every possible defense that could be imagined by clever attorneys has been raised in these infringement cases, and every one of them has been wrecked on the solid rock of justice and right.

The exhibitors' organization, instead of frankly recognizing the justice and right of the authors' and composers' position in this matter, and coming frankly to their organization to meet the issue in a sane and business-like way, has used the intricacies of argument and legal debate wherewith to cloud the issue and continue it from year to year as a safe "red flag" that could be waved in the exhibitor's face and arouse him to the payment of dues, and the further support of the organization which constantly promises to relieve him, by some means or other, of the necessity of paying fees for the public performance, for profit, of copyrighted music.

What have these promises amounted to? Actually nothing at all. I remember a convention or so back it was proclaimed that there had been a bill introduced in the Legislature of Illinois making it a misdemeanor for a copyright proprietor to collect such fees. The authors and composers paid absolutely no attention to the bill, and it died in the Illinois lawmaking body. Why? The Lieutenant Governor of the state owned a motion picture theatre; the exhibitors had convinced many of the politicians that they should, for political reasons, vote for the measure; but when they were faced with the alternative of passing an openly unconstitutional act, or defeating it, they defeated it.

Attorney Hopkins, Attorney General of Kansas, representing as counsel the exhibitors' organization of that State, is reputed to have stated that he would secure the introduction and passage of a similar law in the Kansas Legislature. The authors and composers wrote the Kansas exhibitors and invited them to go through with the proposition.

In the courts, from one end of the country to the other, every possible argument and defense has been introduced—with but one result, victory for the authors and composers.

One case involving these rights was carried to the Supreme Court of the United States; and there the author and composer was unanimously sustained.

In June, 1921, Hon. Florian Lampert, chairman of the Patents Committee and representative from Wisconsin, *by request* of the exhibitors, introduced a bill to amend the Copyright Act so as to relieve the exhibitors from the payment of fees for license to publicly perform, *for profit,* copyrighted music. Eleven months passed and no action was taken on the bill. It was set for a hearing on May 5th, it was not heard. It was again set for a hearing on May 15th. Again, it was not heard. Frankly, it is doubtful if it ever will be heard—for the simple reason that it is a purely private bill, in which there is no public interest, seeking to serve purely selfish ends, and against the public policy as in effect for

(*Continued on page* 385)

Five-Day Convention for Fox Field Men; Nine Super Specials Screened for Them

SIXTY-NINE officials, executives, district and branch managers and special representatives of Fox Film Corporation are attending the ninth annual convention of the company which opened for a five-day session in May 15. William Fox is presiding with the assistance of Winfield R. Sheehan, general manager, and R. A. White, general sales manager.

Screen Nine Specials

The convention body is meeting both at the New York studios, Tenth avenue at Fifty-fifth street, and at the Hotel Pennsylvania. The first three days of the meeting will be consumed with the screening of the nine super specials on the Fox program for 1922-23, among which are "Monte Cristo," "The Town That Forgot God," "Silver Wings," "Nero," "The Fast Mail," "A Little Child Shall Lead Them," another Harry Millarde special, "Lights of New York," and "A Fool There Was." The schedule for the coming season thus enhanced by this list of important super productions presents the most formidable array of pictures, Fox says, he has ever offered the American public.

Thursday and Friday of the convention will be taken up with a discussion of sales and production policies for the immediate future.

Frank Made Sales Head of Association

W. B. Frank, who since last autumn has been assistant sales manager of Associated Exhibitors, became sales manager this week, by appointment of President Arthur S. Kane. Mr. Frank has the unique distinction of having risen from a place as field salesman to a desk in the home office, and finally to the head of a sales department, without ever having served as a branch or district manager.

With his present appointment as sales manager he takes the post made vacant on Mr. Storey's return to Pathe, following his year's leave of absence.

Flat Parcel Post Charge of One Cent Would Hurt Trade

The moving picture industry will be hard hit if the plan suggested by Postmaster General Work for placing a flat charge of 1 cent on each parcel post package is carried into effect. Pointing out that the rates of postage now charged for this class of matter by no means cover the cost of handling and transportation, the postmaster general has laid before the Interstate Commerce Commission, the Joint Postal Commission and the House Appropriations Committee the necessity for making some provision for increasing the charges so as to make up some of the deficit of $100,000,000 a year now borne by the postal service.

May Increase Pound Rates

Outside of the mail order houses it is probable that no industry would be more seriously affected by the proposed charge than moving pictures. Practically every film sent by an exchange in the Washington territory to the theatres it serves is shipped both ways by parcel post, and this method of transportation prevails generally throughout the country. It is probable, however, that the plan finally adopted by the Post Office Department to make up this deficit will not stop with a charge of 1 cent on each package but will be an increase in the pound rates, which would make a greater difference in cost under this proposal.

De Mille Gets Degree

The honorary degree of Master of Arts will be conferred *in absentia* on Cecil B. De Mille by his alma mater, the Pennsylvania Military College, Chester, Pa., in June, acording to a message received by the producer from Col. Charles E. Hyatt, president of the college. The degree was awarded by the trustees of the college "in recognition of the producer's distinguished services in the field of dramatic art," to quote from the president's message.

Music Tax

(*Continued from page* 384)

nearly thirty years of encouragement of the authors and composers.

When it is heard—if it ever is—I doubt if any sane man would expect it to ever become law.

The point in all this is that the so-called "music tax" simply forms a peg upon which oratory can be hung at convention after convention, and instead of the exhibitors' organization meeting the society upon a friendly basis, recognizing its rights under the law, and making such a deal for its entire membership as would save the society the great expense incident to making its collections under the present conditions it encourages its members to fight the society—to their loss and inconvenience.

At the last convention it was suggested I believe, that the exhibitors' organization form some sort of a "clearing house" for music, do its own publishing, and a lot of that sort of "bunk." Nothing of the sort will be done, and nothing of the sort was ever in good faith intended or suggested to be done. Exhibitors' organizations have already tried "one sheets" and a lot of other related junk, all of which came to precisely nothing as far as service to the exhibitor was concerned.

The exhibitors will no more publish music, or control any sort of a publishing business, than they will go into the making of their own pictures, accessories, or the publishing of their own trade paper. All proposals to do these things are just talk—revived at convention after convention, and amounting to pecisely nothing but a waste of time.

But I do wish to discourage the exhibitors if they desire to publish music; it might be well for them to give it a try, and possibly they could make a great success of it. Certainly the printers would welcome their effort—and most certainly the leaders in their theatres wouldn't play the junk that they would publish. This sort of thing has been tried before—another trial may be in order now—and at least it might serve to clear up one mooted question, that one which is so persistently maintained by some exhibitors, to the effect that it is the publicity given music in their theatres which creates a demand for the printed copies. It might be well here to state that any such contention is, in the writers' opinion, just "bosh." Music was popular and sold in just as large quantities, before the motion picture theatre was ever dreamed of, and it will continue to be popular and sell in large quantities long after they are forgotten.

For eight years and more the authors and composers have maintained one price level for licenses, ten cents per seat per annum. I know of nothing else that has not been increased in price. At the time I first entered into consideration of this matter I urged them to continue the same rate, and they did so, assuring exhibitors that it would not be raised for three years at least. The exhibitors, instead of appreciating decent treatment, met these proposals with such epithets as "robbers," "blackmailers," "thieves," "extortioners, etc., etc., ad. naseum.

Their continued opposition has so increased the cost of the society's doing business, that it now seems to me in order that the license fee rate should be raised; in fact, I think it should be doubled, unless the exhibitors will now frankly face this situation, and their executives, after seven years of combatting the society, recognize the situation and make a trade for their entire organization.

Sixty-three million dollars a month is spent for amusement in this country. The bulk of it is spent in motion picture theatres. Music constitutes, by the admission of exhibitors, forty per cent. of the value of their entertainment to the public. They pay less than one-tenth of one per cent. for the right to use it. It seems to me that two-tenths of one per cent. ought to be fair enough for forty per cent. of the service one is selling.

Another little figment of the imagination of those who discuss this proposition before conventions should be discussed. That is their constant reference to "publishers" in connection with this matter. They damn the publisher up hill and down dale, yet the publisher is powerless if he would, to relieve them. As a matter of fact, the authors and composers of the country are no less critical of the publishers than the exhibitors, but on quite different grounds. They contend that the publisher is altogether too patient in the protection of their rights, too inclined to be easy-going, entirely too considerate, and when the day comes that the counsel of the publishers is removed from this situation—when because of the continued ill-advised opposition of exhibitors the authors and composers reserve their performing rights when granting contracts to publishers—on that day the exhibitor will rue his shortsighted policy, for the author and composer will require him to pay something like a reasonable amount for the very valuable service rendered in constantly creating new compositions with which the exhibitor entertains his public.

It seems to me, and I speak as much the friend of the exhibitor as of the publisher, that it is time to "get together"—time to stop this silly bickering and bluffing, which is only costing the exhibitor more money and in the long run avail him nothing; time to put this old time issue, which has long outlived its usefulness for purposes of propaganda upon the part of organizers, in its grave, and upon its tombstone inscribe the old Latin phrase, "Requiescat in pace."

News from the Producers

By C·S·SEWELL

Six Big Directors on Goldwyn List Forecasts Year of Excellent Films

With six of the country's ablest directors on its staff, Goldwyn Pictures Corporation is looking forward to a new production year which will bring forth truly great photoplays. The six comprises Rupert Hughes, who will also write the scenarios and continuities for his own productions; Marshall Neilan, R. A. Walsh, E. Mason Hopper, Maurice Tourneur and Allen Holubar. The two latter have been engaged for special productions; the other four will make all of their pictures for a definite period of time in collaboration with Goldwyn at its Culver City studios.

Mr. Hughes is editing and titling his story, "The Bitterness of Sweets," featuring Colleen Moore and Antonio Moreno, which he directed himself, and is also engaged in writing an original scenario and in making a screen version of his latest novel, "Souls for Sale," a story of the motion picture colony in Hollywood.

Plans are under way for a number of big productions to be made by Marshall Neilan, who will go direct to Goldwyn's Culver City studios upon his return from Europe. R. A. Walsh will make all of the future R. A. Walsh productions, for a stated period, in conjunction with Goldwyn, at the Culver City studios. Announcement of his first production will soon be forthcoming.

Goldwyn recently renewed its contract with E. Mason Hopper, who is now engaged upon the Peter B. Kyne story, "Brothers Under Their Skins." Upon his completion of this film, Goldwyn has some more unusual productions to entrust to his skillful direction.

By special arrangement, Maurice Tourneur was engaged to produce "The Christian," by Hall Caine, and is now in England with Richard Dix and Mae Busch, who will act the leading roles, preparing to begin work on photographing the great story within a short space of time.

Allen Holubar was engaged for the making of the Chicago Daily News-Goldwyn $10,000 prize winning scenario, "Broken Chains," by Wilifred Kimball, of Apalachicola, Fla. Goldwyn officials believe it will turn out to be one of the finest.

"Silver Wings" at the Broadway

Right on the heels of the news that Mary Carr took second place in the hotly contested popularity vote for screen actresses, which was arranged to help the poor of New York City, has come the New York opening of the latest Fox special, "Silver Wings," in which Mrs. Carr is featured. The first showing was given at the Apollo Theatre, May 17.

"Reported Missing" Starts Off Like Selznick's Biggest Winner

The early activities of the Select sales forces promises great success for Owen Moore's new attraction, "Reported Missing," according to John S. Woody, general manager. From every branch manager has come to Mr. Woody proof of unusual interest in the sales campaign that is expected to give the picture a wider distribution than any Selznick attraction has ever had.

While Owen Moore's new offering was on display at the Criterion, New York, the various branch managers were hustling to give the show a start in their own territory, preparatory to the general release of "Reported Missing" about May 15. The Chicago premier took place at Jones, Linick & Schaeffer's Randolph Theatre, first of the big centers.

In various parts of the country specific indications of the picture's merits have come into notice of the home office, one of the strongest indorsements having come from Royal Baker, censor for the Detroit Police Department. General Manager Woody received from Mr. Baker a telegram commending the feature as "an absolute knockout and the only picture that has ever given 'Mickey' a run for the money."

Charles W. Picquet, manager of the Carolina Theatre, Pinehurst, N. C., selected "Reported Missing" at the entertainment for 250 bankers who met in convention as the North Carolina State Bankers' Association at Pinehurst on Apirl 29. To J. U. McCormick, manager of Select's branch at Charlotte, N. C., Manager Picquet wrote a letter of unqualified indorsement that is being used with good effect among theatre managers in the South who know Mr. Picquet as a showman of judgment and discretion.

Pathe Includes Playlet in Short Subjects for May 28

Pathe Exchange, Inc., announces that the strong collection of short subject features and the one serial episode scheduled for release the week of May 28th will be fortified by the next Pathe playlet, "A Daughter of the West," starring Baby Marie Osborne, who is assisted by "Sunshine Sammy."

"The Broken Life-Line" is the eighth episode of the new Pathe serial, "Go-Get-'Em Hutch," produced by George B. Seitz, starring Charles Hutchison. "In the Movies" is the latest Hal Roach comedy featuring "Snub" Pollard, with Marie Mosquini, Noah Young and the Hal Roach comedians. "The Hunter and His Dog" is the latest animated cartoon of the series of "Æsop's Film Fables," produced by Fables Picture, Inc., and created in their cinema form by Cartoonist Paul Terry.

"Ask Father" is the title of the current re-issued one-reel comedy starring Harold Lloyd. The three-star combination is seen in the offering, as Lloyd is supported by Bebe Daniels, "Snub" Pollard and the Hal Roach comedians. Pathe Review No. 157 contains interesting and entertaining subjects headed by "Arctic Spring," showing what happens in the Land of the Midnight Sun when spring comes.

"The Understudy" Is Completed

Having been given the title of "The Understudy," the latest Doris May comedy drama has been completed at the R-C Studios in Los Angeles. It will follow "Gay and Devilish," which was issued to exhibitors May 14.

Schedule Second Florence Vidor Film for May 28

With "Woman, Wake Up," Florence Vidor's first Associated Exhibitors picture and her first starring vehicle, still going strong in every part of the country, May 28 has been definitely fixed as the release date for "The Reel Adventure," her second feature.

King Vidor directed, and the star, the producer and everyone who has had a preview unite in declaring it his best. It is in five reels. Prints will be ready for distribution soon.

National W. C. T. U. Indorses Arliss's "Ruling Passion"

Through a plan of co-operation suggested by the Motion Picture Service Bureau of the National W. C. T. U., and accepted by Distinctive Productions, Inc., "The Ruling Passion," the current George Arliss production being released through United Artists Corporation, will have systematic boosting by influential women in every community where this picture is shown. The scope of this indorsement and support is best illustrated by the fact that there are 20,000 local W. C. T. U. organizations in the United States.

"It means that 1,000,000 women are watching their local exhibitors for word of the presentation of 'The Ruling Passion,'" said Arthur S. Friend, of Distinctive Productions.

This nation-wide tie-up came about through a showing of "The Ruling Passion" at the Village Theatre, Wilmette, Ill., on April 17. Members of the Motion Picture Service Bureau of the National W. C. T. U. were in the audience and at the close of the performance the committee's secretary wrote to the New York office of United Artists for the address of the producer of the feature.

To Release "The Ordeal" and "The Man from Home" May 21

George Fitzmaurice's production of Booth Tarkington's "The Man from Home" and Agnes Ayres in "The Ordeal" are the Paramount features scheduled for release May 21.

James Kirkwood, Anna Q. Nilsson, Norman Kerry, Dorothy Cumming and John Miltern are featured in "The Man from Home," a comedy-drama which takes the spectator from the quiet, matter-of-fact atmosphere of Kokomo, Ind., to romantic and picturesque Italy.

"The Ordeal" is Agnes Ayres' second starring picture for Paramount. The story is by the eminent English playwright, W. Somerset Maugham, and is his first direct contribution to the screen.

In Reid Picture

Walter Hiers, the famous funny man of Paramount pictures, will appear as a negro in Wallace Reid's picture, "The Ghost Breaker," which Alfred Green is to direct. Lila Lee will be seen as a beautiful Spanish princess.

Paramount Making Supreme Effort in Picturizing "Old Homestead"

Paramount promises one of the biggest screen productions in years in "The Old Homestead," with Theodore Roberts heading an all-star cast in the picturization of Denman Thompson's famous classic of the stage, which has had a never-failing appeal for audiences throughout the world for forty years.

One of the features of the production, which is to be directed by James Cruze, will be a cyclone in which a whole village is destroyed, the only thing remaining unharmed being the old homestead.

The part of Uncle Joshua Whitcomb was made to order for Theodore Roberts. For a long time letters to the production department have asked why he has not been given leading roles. In "The Old Homestead" he will have his greatest opportunity.

Features in the stage production of "The Old Homestead" that had to be left to mere description will be incorporated in this work. Reuben's travels to China and other far-off countries will be portrayed with fidelity to detail. There are brilliant contrasts between the simplicity of the New England fireside and the luxury of a city home.

A strong cast will support Mr. Roberts. In it will be T. Roy Barnes, who will play Happy Jack, the tramp; Fritzi Ridgeway, as Rickety Ann, and George Fawcett. The Denman Thompson play was adapted by Pearley Poore Sheehan and Frank E. Woods, the scenario was written by Julian Josephson and Walter Woods will supervise.

Lloyd Hamilton Sees Sing Sing

Lloyd Hamilton, the comedian, has just served a brief "term" in Sing Sing. Major Lewis Lawes, warden of the New York State Prison at Ossining, described it as "the shortest twenty years I ever knew anybody to serve."

Hamilton took pictures in the cell rooms and throughout the grounds, but in each instance the warden informed the prisoners nearby that motion pictures were about to be taken so that any prisoner who wished to do so could turn his face away from the camera. Scenes of the visit are shown in a current issue of Kinograms.

Movie Chats Give Social Etiquette

The inclusion of a series of articles on good manners and social etiquette in general as a part of the Official Urban Movie Chats of the Motion Picture Theatre Owners of America has caused interesting comment in newspapers all over the country.

Most of the motion picture editors have had a good deal of fun with the idea, but the large amount of space they have devoted to the subject is evidence of how interesting the subject is proving to motion picture patrons.

Released Soon

Marshall Neilan's newest production, "Fools First," featuring Claire Windsor, Richard Dix and Claude Gillingwater, has been scheduled for public presentation throughout the country commencing the week of May 22. It is a First National attraction. The picture was suggested by Hugh McNair Kahler's story in the Saturday Evening Post.

Material in Sport Review Said to Be 75 Per Cent. Exclusive

The series of single reel Sport Reviews which Jack Eaton is producing for Weiss Brothers' Art-class Pictures Corporation are distinctive in many respects, according to their sponsor. Eaton advances the claim that these short films contain all of the prominent personalities of the sport world, contain interesting scenes of practically all the championship events in the field of athletics and depict with interesting slow motion photography, various phases of sport which contain intricate action and require detailed explanation.

Among the champions appearing in the different releases may be mentioned the mighty "Babe" Ruth, Walter Hagen, golf expert, Ethelda Bleibtry, champion mermaid, Philadelphia Jack O'Brien, boxer and trainer, Ty Cobb, premier baseball swatter, etc.

In addition to these interesting personalities, some of the releases contain scenes enacted by Ring Lardner, famous slang humorist, George Ade, Rex Beach, etc. It is said that seventy-five per cent of all the material secured for Sport Reviews is exclusive and every issue contains new pictorial treatment of some popular pastime or sport of the American Race. In order to assure the authenticity and authority of the various sporting events depicted by Eaton, Grantland Rice, famous newspaper writer and recognized as an authority in the field of sports, has been especially engaged to edit each release.

All of the intricate camera work required in the production of the picture is under the direction of J. L. Hawkinson, specialist in the field of slow motion photography and formerly one of the leading news weekly cameramen.

Lloyd's "Grandma's Boy" Opens for Run in Los Angeles House

To Dr. Brockwedel's Symphony Theatre, Los Angeles, was accorded the honor of the world's premier of the newest Harold Lloyd-Associated Exhibitors feature, "Grandma's Boy." The picture, the star's first in five reels, opened there May 14 for a run of indefinite length. Telegrams to Arthur S. Kane, president of Associated, early in the week told of crowds on the opening day and enthusiasm on the part of the spectators at each performance.

Months ago, when the production of "Grandma's Boy" at Culver City was nearly finished, leading exhibitors in many cities made known their ambition to be awarded the film for its first run. They were confident that Mr. Lloyd's universal popularity and the extraordinary success of his most recent features amply justified them in bidding for the opening engagement, "sight unseen."

The decision to award the honor of presenting "Grandma's Boy" for the first time to the big Los Angeles Symphony of necessity was made so recently that Dr. Brockwedel has only a few days in which to exploit the attraction. But his efficient publicity department immediately got busy and Los Angeles was bill-boarded with block twenty-fours much advertising space was purchased in the local newspapers, and, as always, an original and elaborate lobby display was made in the Symphony.

Miss Davies' Next Is "Young Diana"

The next Cosmopolitan Production to be released will be "The Young Diana" by Marie Corelli starring Marion Davies. The story deals by a prim and faded old maid who is transformed into a beautiful young girl by a famous scientist.

Fairbanks Announces Cast of Principals for "Robin Hood"

In the selection of the cast for his forthcoming production of "Robin Hood," now in the making for release early this fall through United Artists Corporation, Douglas Fairbanks carefully searched the entire field for the best artistic talent in order that he might find the principals who best could interpret the spirit of chivalry and romance that dominated 800 years ago in the days of the Third Crusade.

Mr. Fairbanks, of course, takes the role of the Earl of Huntington and Robin Hood. In seeking some one who properly could portray the difficult role of King Richard I—called "Richard, the Lion-hearted"—he finally settled upon Wallace Beery. Sam de Grasse was chosen for the role of Prince John, the usurper, who betrayed his brother Richard. Miss Enid Bennett will impersonate Maid Marion, sweetheart of Robin Hood. Paul Dickey will be seen in the role of Sir Guy of Gisbourne, the arch-villain, with William Lowery as the Sheriff of Nottingham, Alan Hale as Little John, Willard Louis as Friar Tuck, Dick Rosson as Alan-a-Dale and Roy Coulson.

Allan Dwan is directing, Elten Thomas is the author, with Arthur Edeson as the cinematographer, Lotta Woods as scenario editor, Wilfred Buckland, supervising art director, Dr. Arthur Woods, head of the research division, and Robert Fairbanks chief of production and construction.

Poor Buster!

Having completed "The Frozen North," described as "snow stuff comedy," Buster Keaton, First National comedian, is filming "The Electric House."

Buster's horseshoes, four leaf clovers and rabbit's foot have failed him thus far in the making of this film, for he has sustained the following injuries: two sprained fingers, abscess on right hand, one black eye and one sprained ankle.

First National to Release Morosco's First on June 12

Oliver Morosco joins the ranks of motion picture magnates officially on June 12, when the first Morosco picture, "The Half Breed," will be released by the Moroscoe Holding Company through First National.

By the terms of the contract with First National, four Morosco pictures are to be delivered before January 1, 1923. Four additional pictures are to be made and delivered the following year. The first two Morosco pictures are completed and negatives have been deposited with First National. The second picture, called "Slippy McGee," will be released September 15.

The Morosco Holding Company has announced the fourth in this year's series of pictures to be a film version of the "Rose of the Ghetto." The title of the third picture to be made and delivered for future release has been held back, pending the result of negotiations now under way by the Morosco Holding Company to acquire picture rights to "The Bat," the mystery play now in its second year at the Morosco Theatre. This would be the third release.

Farnum to Make a New Picture

William Farnum is enjoying a final rest at his Sag Harbor home before going to the West Coast. Farnum is about to start a new picture at the Fox New York studio under the direction of Herbert Brenon, and upon its completion will leave at once for California.

Tearle in "The Referee" Shown to "Highly Specialized" Crowd

Henry Siegel, manager of the metropolitan sales district for Select Pictures Corporation and directly in charge of the distribution of Select product in Greater New York, is tabulating results of the interesting experiment which Select tried a few days ago when Selznick picture was given its New York premiere at an invitation showing before one of the most "highly specialized" audiences which has ever been assembled in the motion picture business.

The picture shown was Conway Tearle in "The Referee." The assembled was made up almost exclusively of sporting writers on New York newspapers and others who are professionally interested in boxing, to the number of almost 1,000 people who taxed the seating capacity of the Criterion Theatre at midnight, Wednesday, May 3.

The thought back of the unusual showing, held at an hour when most people are in bed, was that if "The Referee," which is a fight picture from a story by Gerald Beaumont in the Red Book, could be properly introduced to those whose interest in the fight game had been previously established, there could be created a real public demand for the attraction in theatres throughout New York.

Mr. Siegel, of the New York Select organization, is prepared to prove that this is exactly what happened. Some of the sporting writers found occasion to make reference to the picture in their columns, but it seems apparent that the greatest benefit from the showing is coming from the mouth-to-mouth advertising which was let loose by the exhibition. Since the showing there has been numerous requests from exhibitors throughout Greater New York who are not regular Select customers for bookings on "The Referee" and the explanation has been given that representatives of boxing and athletic clubs have asked that it be shown in their communities.

Prints of Eight New Releases in Goldwyn Branch Exchanges

Goldwyn announces that prints of all eight productions in its fourth group of releases for the present season are now in its twenty-two branch exchanges. There are pictures for every taste in the diversified list and described as "brimful of action, sparkling with humor, yet have the humaneness and every-day appeal that grip the heart."

The big authors represented in the list are Rupert Hughes, Gouverneur Morris, Zane Grey and Basil King, with several others of lesser reputation. The players are among the most popular to be found on the screen, including Betty Compson, Tom Moore, Mabel Normand, Colleen Moore, Richard Dix, Helene Chadwick and Claire Adams.

The pictures are "The Wall Flower," by Rupert Hughes; "Yellow Men and Gold," Gouverneur Morris' contribution; "The Dust Flower," by Basil King; two Zane Grey pictures, both Benjamin B. Hampton productions, "When Romance Rides" and "Golden Dream."

Betty Compson is seen in Perley Moore Sheehan's "Always the Woman." Tom Moore's picture is "Mr. Barnes of New York," and Mabel Normand's vehicle is "Head Over Heels."

Pathe Reports Exhibitors Are Eager for "Screen Snapshots"

Prompt exhibitor response to Pathe's announcement that it will shortly begin releasing a lively new series of "Screen Snapshots" is reported by General Sales Manager E. A. Eschmann. The published list of names of universally popular screen favorites included in No. 1 of the new Pathe series, to be released June 4, is declared to be accepted as assurance that the forthcoming single-reelers will stick quite definitely to their text.

Among the many letters already received welcoming the new "Screen Snapshots" series is one from Charles A. Goldreyer, of the Concourse Theatre, which says, in part: "I consider 'Screen Snapshots' the greatest single reel on the market, and my patrons look upon it as a real feature, come to see it regularly and talk about it in the highest possible terms."

"Isle of Zorda" Scores Big Bookings, Some for Long Runs

Big bookings with several long runs in representative theatres in the larger cities are reported by Pathe Exchange on the special feature, "The Isle of Zorda." The feature itself, which was based on Jules Verne's celebrated novel of adventure, "Mathias Sandorf," is one of the few foreign productions presented to Pathe that was deemed worthy of distribution in America.

Clune's Broadway Theatre in Los Angeles booked "The Isle of Zorda" for a two weeks' run and had not other previous bookings interfered, the photoplay might have broken the theatre's record. The Liberty Theatre in Tacoma, Wash., also played the feature to capacity houses. Among other representative houses that have played the feature with great success are the Liberty Theatre in Kansas City, the Lyric in Casper, Wyoming, and the Winter Garden in Seattle. In addition, the feature has been booked heavily for the months of May and June all over the country.

Metro Subjects Form Bill for Theatre's Anniversary

In his program of six photoplay attractions offered during the recent first anniversary week at the Cinderella Theatre, Williamson, W. Va., Hiram Banks, manager of the picture playhouse, placed three Metro releases. One Paramount picture, one First National and one Fox attraction completed the special program for the week.

The Metro subjects chosen were the two Rex Ingram productions, "The Conquering Power" and "Turn to the Right," and Robert Z. Leonard's presentation of Mae Murray in "Peacock Alley."

The anniversary week at the Cinderella aimed to present to Williamson the best pictures available. How highly the management of the house regarded the selection is indicated by the notice on the program: "Williamson has never seen such pictures as the within program outlines to you. C'mon, let's go see 'em all!"

Newest Ruth Roland Serial Inspiring Much Enthusiasm

Pathe makes the point that never in the history of picture serials has a new production in this form attracted the widespread interest so long in advance of release as is noted in the instance of its newest serial with Ruth Roland, "The Timber Queen." For more than three months, beginning weeks before the completion of the picture, it has been "in the air" as something entirely out of the ordinary.

This general feeling had its start when the National Board of Review issued its report in which the early episodes were used to illustrate the up-to-date ideal in the way of serial pictures — absolutely clean, breezy, replete with absorbing dramatic action and filled with the best type of chapter-play suspense and "thrills." In the meantime newspapers and magazines had spread the news everywhere.

Now, with the probable release date of the new Ruth Roland serial six or eight weeks distant, the Pathe branch exchanges have projected its early episodes and rushed enthusiastic reports to the home office.

New York Newspapers Praise Goldwyn's "Watch Your Step"

"Watch Your Step," Goldwyn's small-town photoplay by Julian Josephson, featuring Cullen Landis and Patsy Ruth Miller, shown at the Capitol recently, came in for excellent notices from the motion picture critics of the New York newspapers. In its headlines the *Herald* called it a "sparkling film of action and humor with a touch of pathos."

The World critic said: "An unusually attractive, mild comedy photoplay." *Journal of Commerce*: "A rural comedy with heart interest, humor and a real thrill." *Tribune*: "Cullen Landis can act. As a matter of fact, the entire cast is good and the direction is excellent."

Journal: "Cullen Landis and Patsy Ruth Miller make a pleasing young leading couple for a pleasing country picture." *Sun*: "This delightful story by Julien Josephson goes one better — indeed, several miles better—than the regulation output of movie stand-bys."

Newspaper Critics and Crowds at Theatre Laud "Lady Godiva"

"Lady Godiva" rode to an unqualified New York success during the week of May 7, according to Associated Exhibitors when it had its run at the Central Theatre. Testimony of newspaper reviewers and of the crowds that packed the Broadway house is said to verify this.

The spectacle got off to a start on Sunday that gave fair promise of the triumph which was to be maintained during the entire week, the theatre being packed by an enthusiastic audience.

Following the first showing, Frank F. Gallagher, president of Wistaria Productions, which owns the feature telegraphed to Arthur S. Kane, president of Associated Exhibitors: "Please accept our hearty congratulations and sincere thanks on opening yesterday of 'Lady Godiva,' Central Theatre, New York. We shall not soon forget the sight of the theatre. More thanks for the splendid co-operation given by your entire organization."

Goldwyn to Make "Capt. Blackbird"

Production chiefs of Goldwyn Pictures Corporation and R. A. Walsh, with whom that corporation recently entered into a contract by the terms of which Mr. Walsh will make his future productions in conjunction with Goldwyn at the Culver City studios, have decided upon Mr. Walsh's first photoplay.

It will be "Captain Blackbird," an original screen story written by Carey Wilson, now Goldwyn associate editor.

R-C Studios Active in Production; Carey and De Haven Now Producing

Working for the first time under the co-operative plan, the R-C Studios in Los Angeles are now humming with production activity and are entering into what will undoubtedly prove to be the busiest epoch of their career. Of the several new units which were announced recently by P. A. Powers, new managing director of R-C Pictures, two have already started production, two others are now being cast, and stories are rapidly being selected for the others.

Harry Carey, under the direction of Val Paul, is now well under way on his first picture for R-C, which is titled "Combat." The story is one which suits Carey to perfection, being filled with action, and abounding in romance and comedy touches. Vester Pegg, Henry B. Walthall, Jim O'Neill, Earl Crain, Mignonne Golden and Charles LeMoyne are in the cast with Carey.

DeHavens Busy

Under the direction of Mal St. Clair, Mr. and Mrs. Carter DeHaven are busy on their second two-reel comedy, to be released on the R-C short subject program. The tentative title is "Christmas" and the script was especially written for these stars. The production, it is estimated, will be finished within the next two weeks. Carter and Flora DeHaven will produce twelve two-reel laugh-makers for R-C, which will be refined, high-class domestic comedies modeled along distinct lines.

Also nearing completion is Doris May's newest production, "An Unexpected Honeymoon," the fifth comedy drama this star has made as a star. As in her previous productions, she is directed by William A. Seiter. In "An Unexpected Honeymoon," Miss May's leading man is her husband, Wallace McDonald, and others in the cast are Otis Harlan, Arthur Hoyt, Christine Mayo and Adele Farrington. "An Unexpected Honeymoon" will follow "Gay and Devilish," which is now being released by R-C exchanges.

The first of the series of Robert Thornby productions will be an original story by H. H. Van Loan, entitled "Wreckage." House Peters and Noah Beery have already been engaged for leading roles and Mr. Thornby expects to start actual production with a completed cast in the near future.

Jane Novak has completed her first R-C picture under the direction of Chester Bennett. The picture, titled "The Snowshoe Trail," is a big, outdoor special, and affords Miss Novak a role similar to those in which she has won fame in the past.

A story for Ethel Clayton, another R-C star, is now being selected, and actual production will be started in a very short time. Miss Clayton will continue in society dramas, and each picture will be produced as a special. An announcement of her director and the members of the cast for her first production will be made in the near future.

Emory Johnson, who has produced a big police drama for R-C, which will be released in the autumn as a special, will also be occupying a stage at the R-C studio within a short time. He is now preparing for his second production.

With all these units at work, in addition to the Ray Carroll unit, which will get under way shortly, and in which Helen Jerome Eddy will be featured, the R-C Studios will be among the busiest in the film metropolis.

Name Cast for Owen Moore's Latest Film

There has just been announced the complete cast of "A Previous Engagement," starring Owen Moore, the first Selznick picture to go into production since the arrival of President Myron Selznick and his studio associates in Los Angeles.

The two principal feminine roles are in the hands of Marjorie Daw and Kathryn Perry. Arthur Hoyt, Douglas Carter, Charlotte Mineau, "Snitz" Edwards and Alice Howell are the others.

The picture is being directed by Victor Heerman,

Has All Star Cast

A cast of all-star calibre is being lined up for Penrhyn Stanlaw's new Paramount production, "Pink Gods," the title being an abbreviation of Cynthia Stockley's book, "Pink Gods and Blue Demons."

E. W. Maugans Tells How to Run Small Town Theatre Profitably

Can an exhibitor successfully operate a feature picture theatre in a town of fifteen hundred population? Can he play to capacity business on two shows a week in a town of that size? Can he afford to book first-run pictures, so that his programs are as up-to-the-minute as those of towns of fifty and a hundred times as large?

Scores of exhibitors would say 'no' to every one of these questions. But there is one man who has written down 'Yes' as the answer to all three—and it is proving every day that he is right. Proving it by producing money on the right side of the ledger, which is the best proof in the world.

His name is E. W. Maugans. The town that is the scene of his revolutionary showmanship is Mechanicsburg, Ohio. He is the president of the Board of Education in his little community of fifteen hundred souls, manager of a manufacturing concern, and the town's sole, as well as chief, exhibitor. In fact, it might be said that he is purveyor of entertainment to the surrounding country, for at least five nearby towns buy their motion picture amusement at Maugans' Theatre in Mechanicsburg. How has Maugans. accomplished the apparently impossible? The story is worth re-telling for the benefit of every small-town exhibitor in the United States. And Maugans can tell it better than anyone else.

"There was a picture house here," he said. "The Princess." Somehow it had never paid or succeeded very well. It was for sale, so acting against the advice of all of my friends, I purchased it. I cleaned it thoroughly and did some remodeling. It had a seating capacity of 175. In it was an automatic piano. I left that in, though I had made up my mind that it was not going to be the fine music, the lobby display or anything but the pictures themselves which should be the attraction. I wanted the best pictures that I could secure, not any second run, but the best. So I wrote to First National telling them what I wanted. I explained that it was my plan to run two shows each week, Tuesdays and Wednesdays and Fridays and Saturdays. That would require two feature pictures per week. It must have been that the First National had the same faith that I had, for the arrangements were completed.

"I advertised in the Mechanicsburg paper and by the billboard method. Both are most satisfactory. I believe that the success of a theatre is based on faith, and that it will always be that way, especially in a small town. He who starts a picture house in a small town and shows poor films, films that are old and worn out, cannot hope to get by, for this is a day of progress and the small town residents are as up to the minute as those in larger cities. News travels too fast for it to be otherwise."

Each one of those patrons who enters his theatre is his personal friend. "I know them all," he said "and always have something to say to each and every one."

Mr. Maugans says that his biggest season is in the spring and summer, for country roads are not of the best in the fall and winter time.

There are two school houses in Mechanicsburg, the grade and the high school, side by side and the playgrounds are equipped with apparatus that was purchased by benefits staged by Mr. Maugan's "Princess" Theatre. Since the first benefit given in the "Princess" there have been many others in co-operation with the schools, the churches and various women's clubs and other organizations.

To get the personal contact Mr. Maugans sends out letters and post cards to his patrons announcing the coming of a First National picture, using an addressograph because it saves time and labor. His billboards, owned by himself, are located in the heart of the village also, and always carry First National posters. He uses six sheets all of the time and frequently twenty-fours. Patrons now come not only from Mechanicsburg but surrounding territory of Rosedale, Emerson, Mutual and Woodstock.

"I have always had the idea that residents of a small village should see the best and newest in pictures. It is only since the First National came into existence that such service was possible as no other corporation would give the small village first-run stuff.

"I believed firmly that the public of Mechanicsburg would pay for first-run pictures and went on the theory that there was no reason why a small town must use cheap stuff. Sometimes it was not possible to get pictures for this place until they were eight or nine months old; that is, before I used the First National features. I am always up to the minute now on releases."

Here's a Record

Ten of the twelve pictures shown in the Web Theatre, Niagara Falls, Ont., Canada, during the last two weeks in April were First National attractions. This unprecedented was due to the discovery by the maagement that First National attractions formed the favorite entertainment of the patrons of the Web.

Date and Date

Vitagraph's Omaha branch introduced an innovation with the booking of "The Prodigal Judge" in ten local theatres for a three-day simultaneous showing of the Maclyn Arbuckle classic. Theatres running the picture, which was shown May 4, 5 and 6, were well pleased with the result of the experiment.

VITAGRAPH'S NEW WASHINGTON HOME

The above reproduction of the architect's drawing shows something of the beauty of the new Washington, D. C., exchange now being built for Vitagraph

"Fox's Nero" to Open at Lyric

The long-heralded spectacle, "Nero," produced by William Fox, will have its premier at the Lyric Theatre, New York City, on Monday evening, May 22. This big special, which took nearly a year in the making, was done in Rome, Italy, with an international cast directed by J. Gordon Edwards, dean of the Fox directors. He was the director of "Queen of Sheba" and many other spectacular pictures.

"Nero" will be released to the country some time next fall.

"Fightin' Mad" Highly Praised

"The best western ever shown in my house," is the estimate of J. A. Holmes, of the Arcade Theatre, Holtville, Cal., of the Metro release, "Fightin' Mad," after the photoplay had broken his house record.

In a letter, dated April 28, to the Los Angeles exchange of Metro Pictures Corporation, Mr. Holmes said, in part:

"Would like to say that I broke house records on this production. It is sure a bear and draws the people. I played it on Wednesday night and had a better house than any previous Saturday or Sunday.

"This is some production and should be played by every town that likes westerns.

"It is the best western ever shown in my house."

Conan Doyle Lauds "Smilin' Through"

"Smilin' Through," the Norma Talmadge—First National attraction which has created a country-wide sensation, has won high words of praise from Sir Arthur Conan Doyle, who is now delivering a series of lectures in this country on spiritualism, which, in a poetic sense, is one of the motifs of the photoplay.

Sir Arthur and Lady Doyle witnessed the picture during its presentation at the Strand Theatre, and afterward wrote Joseph Plunkett, managing director. "We greatly enjoyed the very beautiful film. It is true to life—and to death."

R-C Film for Release May 28

Pauline Frederick's latest R-C production, "The Glory of Clementina," has been scheduled for release by that company on May 28. This is a screen adaption of the novel of the same name by William J. Locke. Emile Chautard, the noted French director, directed the production.

Now Building Florida Studios for the Associated Exhibitors

Work began last week on the construction, two miles from Orlando, Fla., of a two-unit studio building for Associated Authors Productions, Inc., of which John Howard Carr is president. As announced at the time, this company closed a contract a few weeks ago for the production of six pictures to be released by Associated Exhibitors.

It is expected that the new building will be ready for occupancy by September 1 next. Meanwhile, the company will produce the first of the features in the vicinity of New York City. Production work will start within the next few weeks, and the picture will be finished for August 1 release.

These developments were revealed a few days ago by Mr. Carr who, en route from Orlando to Boston, his home, stopped off in New York for a consultation with President Arthur S. Kane, of Associated Exhibitors.

Capitol Theatre Takes Entire Group of Wilderness Tales

"Missing Men," one of the Wilderness Tales by Robert C. Bruce which Educational is releasing, is being shown at the Capitol Theatre in New York the week of May 14. This is the second picture of the series to be run at the Capitol which has taken the entire group of ten single-reel subjects. "Missing Men" is a dramatic story of the effect of the "Timber Panic" on a man lost in a great forest.

"My Country," another of the Wilderness Tales, which S. L. Rothafel, manager of presentation of the Capitol, called "one of the most beautiful pictures I have ever seen," has been chosen for the Capitol program for the week of June 4.

On May 14 the Educational-Torchy Comedy, "Battling Torchy," featuring Johnny Hines, began an indefinite run at the Criterion Theatre.

Shows Progress

Filming of "White Shoulders," a First National attraction in which Katherine MacDonald is starred, is progressing satisfactorily. It is based on a Saturday Evening Post serial by George Kibbe Turner, and the screen version was made by Lois Zellner.

Tom Forman directed and plays one of the principal roles in the production. Others in the cast are Nigel Barrie, Bryant Washburn, little Richard Headrick, Lillian Lawrence, James Barrows, Charles French, Fred Malatesta and Lincoln Stedman.

Does Some Good Exploitation for "The Sheik" in Australia

Australia is proving a fertile field for advanced exploitation methods, if one may judge from the results obtained in "putting over" the George Melford Paramount special, "The Sheik," now in the eleventh week of its unprecedented run at the Globe Theatre in Sydney. Reports received by E. S. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, indicate that one of the reasons for the phenomenal success of "The Sheik" has been the use of the up-to-date exploitation methods.

Shortly after "The Sheik" settled into its long run, arrangements were made with Lever Brothers, large manufacturers of perfumes and soaps, for a clever souvenir. Lever Brothers spent approximately $2,000 in advertising "The Sheik" in connection with their perfumes.

Inglis Here

Gus Inglis, of Los Angeles, member of the firm of Willis & Inglis, general manager for King and Florence Vidor and vice-president of Charles Ray Productions, arrived in New York City early this week and is stopping at the Biltmore Hotel. Mr. Inglis attended the convention of Motion Picture Theatre Owners in Washington and came on to New York to confer with Arthur S. Kane respecting Florence Vidor's future starring arrangements for Associated Exhibitors.

Scott Sidney to Direct Scotch Film for Educational-Christie

Al Christie, supervising director of Educational-Christie Comedies, is off for Scotland, the land of his forebears, for a few weeks' vacation. He sailed from New York, May 13, on the *Olympic*. While he is away, a Scotch picture for which he has been making plans will be filmed in Los Angeles.

Just before Christie left Los Angeles for New York to get his ship, he assigned Neal Burns to work in the Scotch comedy. This picture and a prize fighting comedy featuring Bobby Vernon with Vera Steadman to be made under the direction of William Beaudine during Mr. Christie's absence, will be the first comedies under Christie's new contract with Educational.

Pathe Adds to Short Reel List

During six weeks of the coming Summer Pathe fortifies the lighter side of its comprehensive short subject schedule by the addition of twelve one-reel Rolin Comedies. It is announced that these will be released every two weeks beginning June 11. This is in response to many exhibitor inquiries for more bright and snappy laugh-makers.

Music Publishers Will Tie Up With "Old Irish Rose"

M. Whitmark & Sons, music publishers, are preparing an elaborate exploitation tie-up with the new Vitagraph special "My Wild Irish Rose." Plans at this time include a special souvenir edition of the song, handsome window displays, with special decorative material, and a concerted effort on the part of the entire organization.

The letter to Whitmark branch offices says: "We are rushing through a special souvenir edition of 'My Wild Irish Rose' as well as a flash steamer. You know what we have done so far with 'Smilin' Through' and it is only getting started. No reason why we should not be able to accomplish the same thing with 'My Wild Irish Rose.'"

To Show Sennett Film on May 21

Mack Sennett's first feature production since "Molly O," a seven-reel comedy-melodrama entitled, "The Crossroads of New York," will make its world premiere at the Capitol Theatre, New York, May 21. F. Richard Jones who directed "Mickey" and "Molly O," is responsible for the direction of this production.

Shauer Appoints J. P. Seidelman

The appointment of Joseph P. Seidelman, well known in New York film circles, as a special representative of the foreign department of the Famous Players-Lasky Corporation was announced this week by E. E. Shauer, director of the department.

"Schoolday Love" Ends a Long Run

"Schoolday Love," an Educational-Campbell Comedy, has just closed a run at Miller's Theatre, Los Angeles, where this two-reel children and animal comedy ran for thirteen weeks and five days in conjunction with "The Silent Call."

MARION
DAVIES
Cosmopolitan star,
whose admirers number
millions.

Irene Castle
in
"VENGEANCE IS MINE"
a
Pathe Playlet

Mabel Normand
in
"HEAD OVER HEELS"
a
Goldwyn Picture

Conway Tearle

in

"THE REFEREE"

a

Selznick Picture

Charles Ray

in

"THE DEUCE OF SPADES"

a

First National Picture

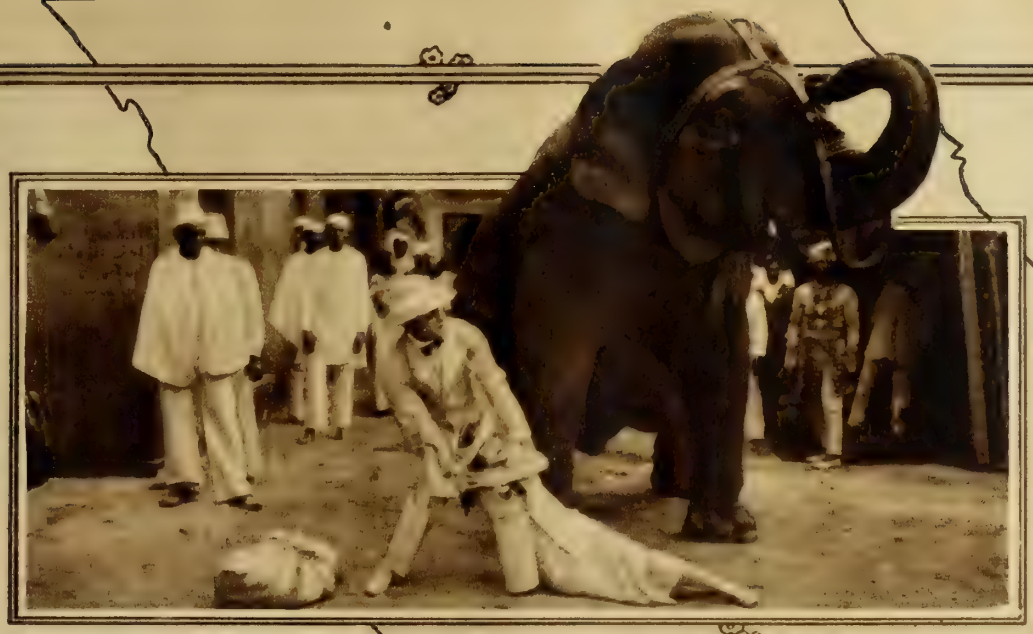
Alice Calhoun

in

"THE GIRL IN HIS ROOM"

a

Vitagraph Picture



William Russell

in

"THE MEN OF ZANZIBAR"

a

Fox Picture

Tom Moore
in
"MR. BARNES OF NEW YORK"
a
Goldwyn Picture

"Old Homestead" Has Universal Theme, Says Woods; Players Cast

"While the sentiment that made the original play of 'The Old Homestead' so universally popular, and the characters that the public has grown to love (or hate, as the case may be) will be retained in the Paramount picture version of the classic by Denman Thompson, around this original plot will be built a tremendous story, one with a universal theme."

Frank E. Woods, supervisor-in-chief at the Lasky studio, thus described the projected production which is to go into work very shortly under the direction of James Cruze.

"The greater scope of the screen," said Mr. Woods, "gives us the opportunity of showing the episodes that had to be imagined from the stage play. The wanderings of the boy, his struggles in the vortex of the city, may all be shown. Likewise, the old homestead itself, which is surely the root of civilized existence, will be developed both literally and symbolically as the basis of the story. I believe that when the picture is finally completed and released, the public will find in it not only those qualities that made the play so popular with all classes for more than three decades, but derive satisfaction as well from the additions and elaborations that have been made possible by the newer medium."

Perley Poore Sheehan and Frank E. Woods are adapating the play; Julien Josephson, who excels in small-town character studies, is doing the continuity, while Walter Woods will supervise.

Thus far the following have been cast: Theodore Roberts as Uncle Joshua, T. Roy Barnes as Happy Jack, and Fritzi Ridgeway as Rickety Ann.

Pyramid's Co-Operative Plan Now to Be Extended to Stars

Pyramid Pictures, Inc., will extend its new departure of making productions on the co-operative plan to include stars as well as directors and authors. Under the Pyramid plan, the director is given a royalty based upon the producer's gross returns, with a nominal drawing account during the time consumed in the preparation, filming and cutting of his story, in lieu of a straight salary arrangement.

Authors with unusual stories giving promise of making big box office attractions are likewise offered a royalty with a nominal advance. The same arrangement will be extended to stars of exceptional box office value.

Arthur N. Smallwood, who is supervising the company's production activities, said: "Pyramid has set a schedule for a minimum of sixteen productions a year on which no expense will be spared to make them really big pictures.

The first three productions, "My Old Kentucky Home," Betty Blythe in "His Wife's Husband," and "The Queen of the Moulin Rouge," featuring Martha Mansfield, are all completed and soon will be released. A Ray C. Smallwood production, "When the Desert Calls," and a George Terwilliger special, "The Flapper," from the play by Eugene Walter, are now in production.

"Reported Missing" Holds Up Despite Powerful Opposition

While the folks in the motion picture trade around New York City have already heard a great deal of the big Selznick special, "Reported Missing," starring Owen Moore, because of its showing de luxe at the Ritz-Carlton Hotel and a subsequent run at the Criterion Theatre, the picture is just swinging into its stride in other territories.

To date, bookings on the feature registered at the Selznick offices in New York surpass in number and importance the bookings on any other photoplay which the firm has ever released. The required prints have but recently arrived in the branches and first run houses everywhere are just beginning to play the picture.

R. C. Fox, Select manager in Buffalo, reports that the picture was booked at the Empire Theatre, Syracuse, N. Y., for the week ending May 13, and achieved fine box office results in the face of particularly strong opposition that included Charlie Chaplin in "Pay Day," "Is Marriage a Failure," "Beyond the Rocks" and "The Three Musketeers."

"Evidence" Makes Hit with the New York State Censors

Elaine Hammerstein in "Evidence" was shown to the New York censorship board the other day. One of the censors asked a Selznick film editor to call at the board's office. It developed that this was to enable the board to tell Selznick that "Evidence" had been found one of the most satisfactory pictures which had yet been presented for official examination. It was passed without the slightest change.

"Evidence" is from an original story by Edward J. Montagne and was directed by George Archainbaud. Its theme points out the danger of accepting as conclusive the most strongly forged chain of circumstantial evidence. Niles Welch appears as Miss Hammerstein's leading man. Ernest Hilliard, Holmes Herbert and Constance Bennett are prominent in the supporting company.

Vitagraph Star in Western Film

William Duncan, Vitagraph Western star, has the leading role in "The Fighting Guide," a Western with a strong vein of comedy.

Film of "Our Leading Citizen" Praised by G. Ade, the Author

Just before leaving for Europe last Saturday, Jesse L. Lasky received the following telegram from Thompson Buchanan, production supervisor at the Lasky studio, concerning "Our Leading Citizen," Thomas Meighan's new Paramount picture by George Ade, which the author recently edited and titled at his home in Brook, Indiana:

"Have just finished seeing 'Our Leading Citizen,' with new George Ade titles and final cutting, and am so thrilled over it that I am sending you this wire because I know you like good news. If there is a literature of the screen, this is it."

A letter to Mr. Lasky from Mr. Ade, who makes his first direct contribution to the screen with "Our Leading Citizen," stated: "I am very happy over the manner in which you have treated my material."

"Pink Gods," New Paramount Picture, Begun at Hollywood

The first scenes of romance and mystery which make up "Pink Gods," Penrhyn Stanlaws' new Paramount production, were made last week at the Lasky studio. They involved the use of 100 of Los Angeles' blackest Africans to play Zulus, with hundreds of other types representing Boer natives, mine guards, etc. In strong contrast to these are scenes in luxurious hotels, with beautifully dressed women, among whom Bebe Daniels and Anna Q. Nilsson are perhaps the most exquisitely gowned.

The varied and ingenious methods of smuggling uncut stones used not only by the native miners, but by the white overseers and the illicit dealers, are graphically shown, it is said. The production boasts a large collection of stars and featured players.

Capitalizing on Eugene O'Brien

Eugene O'Brien, popularly known as a Selznick Pictures star, opened on the Keith vaudeville time in St. Louis, being next headlined at the Chicago State Lake Theatre. He is no longer under contract with the Selznick company, President Myron Selznick and he having failed to agree upon terms when the star's last period of service expired.

A dozen or more pictures made by Selznick and starring Mr. O'Brien are still active in Select exchanges throughout the country. The last of the 1922 Eugene O'Brien star series has not yet been released, being scheduled for June 10. The star's appearance in vaudeville offers a great tie-up for exhibitors.

Prominent Actors in New Fox Film

Additional stage celebrities now in the cast of "Kentucky Days," a special Jack Ford is directing on the west coast for Fox, include Lon Poff, Henri de la Garrique, Caroline Rankin, Cordelia Dallahan and Helen Field.

There are fifteen leading characters in the production, which was written by Paul H. Sloane. Among them are Tom Santschi, Tully Marshall, Virginia Valli, Bessie Love, Pat Moore, George Hackathorne—and the end is not yet. Enough talent to make half-dozen pictures of high calibre.

"Silent Call" Runs 14 Weeks in Film House

Overtopping by a wide margin all existing records for consecutive performances in a picture house, "The Silent Call," the remarkable First National dog picture is playing its fourteenth week at Miller's Theatre in Los Angeles. It will be the final week, although it easily could be extended into a longer run, for there is no abatement in the rush to see it. Previous bookings, however, prevent the extension.

When the picture is taken off Saturday it will have been shown at 792 consecutive performances. No other picture in the history of the industry has come within touching distance of that record, it is claimed, and the feat is the more conspicuous in view of the fact that the picture does not contain a popular star but "Strongheart," a Belgian police dog with a war record.

Opens Sunday

Cameo Theatre, New York, is following up its successes with the two attractions from the American Releasing Corporation, "Sisters," which ran five weeks, and "His Wife's Husband," which ran two, with another from the same source, "The Cradle Buster," starring Glenn Hunter. Mr. Hunter will make personal appearances and entertain with a comedy monologue. "The Cradle Buster" will have its initial presentation Sunday and will continue through the week.

News of the West Coast

By W. E. KEEFE

Allan Holubar will direct the production of "Broken Chains," winner of the $10,000 prize in the Chicago Daily News scenario contest, for the Goldwyn Pictures Corporation. Carey Wilson is acting as supervising editor and is preparing the continuity.

The production of "Broken Chains" will be started about May 15.

* * *

Richard Dix has left Los Angeles enroute to England to play the leading role in Hall Caine's story, "The Christian," which Maurice Tourneur will produce for Goldwyn with scenes being taken on the "Isle of Man" as well as in England proper. Tourneur sailed from New York last week.

* * *

"The Goldwyn Pictures Corporation announces the purchase of Elinor Glyn's story, "Six Days." Some of the scenes will be taken in Paris, and Mrs. Glyn, who recently sailed for Europe, will take an active part in supervising them. They will be among the fall releases.

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J. A. Howe has been added by Hal Roach to his directorial forces at the Hal Roach Culver City studios.

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Harry "Snub" Pollard and his bride have just moved into their new house in Hollywood.

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Hal Roach entertained the officers of the Tuna Club aboard his private yacht, "Gypsy." The guests included Keith Spalding, E. A. Featherstone, Nelson Howard, Ray Thomas and B. O. Kendall.

* * *

At the Hal Roach studios Harold Lloyd is working on a special feature comedy as yet untitled.

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A deal of importance to local film circles whereby the Independent Producing Syndicate acquired the services of Allan Mackenzie, well known in banking circles both in Los Angeles and New York as its director of finance, has just been closed. "The Independent Producers, who have just moved their general offices from New York City to Los Angeles, have taken a suite of offices in Loew's new theatre building where they will conduct their business of marketing independent productions from Los Angeles. The organization maintains branch offices in Chicago, New York and Boston.

* * *

Joseph Schenck announces that the coming fall season will see twice as much production in Los Angeles as ever before. To meet the needs of the near future it will be necessary to greatly increase the volume of output, he said.

"We must not expect," continued Mr. Schenck, that the old days of wild cat picture promotion are going to return. The industry could not escape the deflation that has been going on any more than other lines of business. The readjustment and retrenchment to meet post-war conditions were both necessary and salutary. Form now on those who prosper in making pictures will be the ones who create worthwhile photoplays.

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The Marshall Neilan offices announce that Raymond Griffith and Helen Lynch, who appears in Neilan's production, "Fools First," will be cast in Neilan's next production following his return from Europe.

* * *

Bill Desmond will soon start work with his own producing organization at the United studios, making a Northwest Mounted Police story as his first offering. He will have as his leading lady, Miss Marceta Von Kunitz, a well known stage actress of Toronto, Ont.

* * *

J. L. Frothingham will direct "The Vengeance of the Deep," an A. B. Barringer story with South Sea and New York City locales. Marguerite De la Motte will be featured. Frothingham recently produced "The Man Who Smiled," a First National attraction scheduled for early fall release.

* * *

Following his completion of "Robin Hood" Douglas Fairbanks will produce Booth Tarkington's story, "Monsieur Beaucaire." Tarkington was so enthusiastic over the idea of Doug appearing as Monsieur Beaucaire that he wrote an entire new beginning for the motion picture version entirely different than the stage play.

* * *

Mary Pickford will call her present production, "Tess," instead of "Tess of the Storm Country." Miss Pickford believes that the shorter title will prove more satisfactory to both the public and the exhibitor. The cast will include Lloyd Hughes, Gloria Hope, Jean Hersholt, Robert Russell, David Torrance, and Madam Bodemere. The continuity was prepared by E. Lloyd Sheldon.

* * *

At the Hollywood Studios, Inc., J. K. McDonald is making a series of two-reel comedies featuring Johnny Jones, the youngster who played the leading role in Booth Tarkington's Edgar stories produced by Goldwyn. The first of the comedies has been titled "Supply and Demand." The second will be "For Rent, a Haunted House." Mason N. Litson, who produced the Edgar pictures is directing the McDonald pictures.

McDonald announces that a series of twelve children pictures will be made.

* * *

Night life in Hollywood will soon be unveiled to the world at large when a motion picture depicting the home life of film celebrities will be released for exhibition in theatres throughout the country.

The production was conceived and is being financed by Mrs. A. B. Maescher, president of the De Luxe Building Company. It will cost approximately $100,000 when completed. Instead of depiciting "Night Life in Hollywood" as a series of debauches and wickedness as has been so erroneously pictured. Hollywood is shown as a model city, beautiful attractive and populated with home loving people.

In speaking of the production she is now sponsoring, Mrs. Maescher said: "In my first production, "Night Life in Hollywood, which was written and is being directed by Fred Caldwell, I hope to present life in Hollywood among the motion picture people as it really exists and through this film I hope to make an appeal to the world that will kill for all time the idea so erroneously pictured by many throughout the land of a city of nothing but wickedness and plant instead the actual truth, a message of love and goodness that will grow in the minds of the lovers of motion pictures over the entire world." Included in the cast are Frank Glenden, Josephine Hill, Jack Donnelly, Gale Henry.

* * *

Goldwyn announces that the leading feminine role in "Broken Chains," winner of the $10,000 prize in the Chicago Daily News scenario contest, will be played by Colleen Moore. Allen Holubar will direct.

* * *

Rowland V. Lee has started on his third feature, "The Self-Made Man," starring William Russell. The cast includes Renee Adoree, Richard Tucker, Mathilde Brundige, James Gordon and Helen Raymond.

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Before departing for Europe Al Christie arranged for Neal Burns to be starred in a Christie comedy with Scotland as the background, with Scott Sidney directing. During Christies' absence Bobby Vernon and Vera Steadman will be featured in a comedy under the direction of William Beaudine.

* * *

Edward Montagne is writing the vehicle for Elaine Hammerstein's next production to be produced by Myron Selznick at the United Studios. Only two days' rest will be taken by Miss Hammerstein and Owen Moore between pictures.

* * *

J. L. Frothingham is getting ready for the production of "The Vengeance of the Deep." It will be filmed at the United Studios with Frothingham directing personally. Camera work will be started about June 1.

* * *

Frank Lloyd has completed the direction of "Oliver Twist" with Jackie Coogan in the role of Oliver. Irene Morra is cutting the film down to footage.

* * *

At the Hal Roach Culver City Studios, Harry "Snub" Pollard is producing his second two-reel comedy with Charles Parrott directing. Paul Parrott will soon start work on a motor cop comedy with Jim Davis directing. Jobyne Ralston and Eddie Baker will play important parts.

* * *

Hunt Stromberg and Bull Montana have left for New York to arrange for the distribution of the Hunt Stromberg productions featuring "Bull." These pictures, which produced at the Hollywood Studios, Inc., were shown at Grauman's Million Dollar Theatre with Montana making a personal appearance.

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Mary Miles Minter is expected to arrive in Los Angeles from Honolulu during the coming week.

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R. V. Whittaker, formerly manager of the Associated Producers Exchange, has left for New York, where he will meet Thomas Ince and take over his duties as Ince's national representative.

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Helen Jerome Eddy is to be featured in a series of four productions to be produced by the Ray Carroll Productions at the Robertson-Cole Studios. The temporary title of the first production will be "A Slice of Life." Ray Leake will be production manager.

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Clarence Badger has been engaged by Hobart Bosworth to direct him in his next picture, a sea story, which he will make at the San Mateo Studios.

* * *

"The Mirage," Florence Reed's stage play, has been purchased by Norma Talmadge.

* * *

At the United Studios, Sidney Franklin is selecting his cast for Constance Talmadge's next production, adapted from the stage play, "East Is West."

* * *

Wallace Reid is scheduled to commence work soon on "The Ghost Breaker," under the direction of Alfred Green. At approximately the same time Director James Cruz will start on "The Old Homestead," featuring Theodore Roberts.

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Cecile Be DeMille has returned from San Francisco with his troupe after making location scenes for "Manslaughter," DeMille's current production for Paramount.

* * *

At the Vitagraph Studios, James Aubrey has started work on a two-reel comedy under the direction of John Smith with Helen Kesler as leading woman.

Chicago and the Middle West

By MARGUERITE KEMP

Marguerite Marsh will make a personal appearance at the Rialto theatre next week, and it is rumored she will nail a lot of gossip about the film situation on the coast, assuring the film fans that Hollywood is no worse than Evanston, Oak Park, Englewood, or a great many other of Chicago's highly respected suburbs. Chicago fans adore "personal appearances," so Miss Marsh will be able to reach a great many hearers.

* * *

The Paramount Review program made a great hit at the Roosevelt last week. A great many complaints were turned in because the pictures were shown for one day only, and the Aschers are fully convinced they could have stretched the review over two weeks. The review consisted of "The Miracle Man," "Dr. Jeykll and Mr. Hyde," "Old Wives for New," "On with the Dance," "Don't Change Your Husband," "Behold My Wife," and "Male and Female." The entire review is booked for a showing at the Orpheum next week.

* * *

The American Theatrical Hospital Association will have its tenth annual benefit at the Colonial theatre, Sunday afternoon, May 21, and every big theatrical and screen star in the middle west will journey to Chicago to be present. It is one of the greatest charity projects ever instituted, and deserves the wholehearted and financial support of the entire amusement world.

* * *

The first three days of the daylight saving plan gave a bitter blow to the motion picture business; then it gradually resumed normal conditions in most places. The outlying houses are hit harder than the downtown houses, for each section of Chicago boasts its promenade, and the daylight hour finds the would-be-theatre patrons strolling about instead of paying their money at a box-office.

* * *

The radio equipment recently installed in the Ziegfeld Theatre has been removed. The experiment was judged a success for a while, but weather conditions make the broadcasted programs indistinct during the summer. Then, too, it is a novelty which wears off as a picture accompaniment. Exhibitors do not fear it as a serious rival of the motion picture industry.

* * *

In a general clean-up on the unions, following the shooting of two policemen because of labor troubles, the police took Thomas E. Malloy, business agent of the Motion Picture Operators' Union and subjected him to several hours' grilling last week. The Chicago Musicians' Club also was raided in the hope of finding Ralph J. O'Hara, business agent, but Mr. O'Hara was "out of town." However, there is no difficulty existing between the musicians or operators and the exhibitors, and everybody is happy. The two business agents were sought by the police because two men who are said to have confessed to having participated in recent bombings declared they were working for the agents.

* * *

With Chicago overrun with censors and would-be censors, it is quite refreshing to find the Rev. Dr. John Thompson, pastor of the First Methodist Episcopal Church, urging a truce between the theatrical men and the churchmen. He stated the attitude of the preachers who inveigh against the theatre is a hangover from the beliefs of fifty years ago, and placed their beliefs still more remote when he said many modern ministers are reiterating the spirit of the old rabbis who had much to say against women in every walk of life.

The moving pictures, like the theatre, he said, should not be ranted against. He lauded the employment of Will Hays, a Presbyterian, to put moral values into the movies. The church is now holding services in Powers Theatre, during the rebuilding of their edifice.

* * *

A picturesque prologue was given at the Chicago Theatre last week in connection with the feature, "Beyond the Rocks." The scene of the Garden of Versailles was reproduced with a tenor and a soprano, who was brought on the stage in a sedan chair, singing a love song beside the fountain. Although the soprano weighed approximately 100 pounds more than Gloria Swanson, the reproduction was quite satisfactory.

* * *

Although not especially advertised as a children's picture, "The Bachelor Daddy," which was recently shown at the Chicago Theatre, brought the children out in droves. Youngsters are not frequently noted in the Chicago Theatre audiences, and it was quite surprising to find fifteen in the first two rows of the balcony during a supper show. One father and mother had brought four little ones, about the age of the mischievous youngsters on the screen, but their only disturbance was made when the parents took them home, for they wailed loudly to "stay and see it over again." According to Balaban & Katz, "The Bachelor Daddy" is one of the three big paying pictures of the year—the other two being "The Silent Call" and "Smilin' Through." The latter is now playing the outlying theatres and is attracting record breaking crowds everywhere.

* * *

The largest exchange in the city will soon be erected at 1327-33 Wabash avenue for Famous Players-Lasky. The building will be designed in the Italian style of architecture and will cost $125,000, being 81½ by 170 feet in size. It is expected to be ready for occupancy by October 1. The site was purchased by John R. Little for a reported $92,700 and he will build and lease the new exchange for twenty years. Rapp & Rapp are the architects.

The new building will extend Film Row about two blocks farther south from the loop.

Four of the loop picture theatres will be dark this summer, according to persistent rumors. The Boston closed May 1, and it is rumored that the Rose, Bijou Dream, and Alcazar will close June 1. With the opening of several fine new loop playhouses the smaller houses have had a hard time, and the closing of several may reduce the alleged overseating.

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The Ziegfeld Theatre will undergo a thorough remodelling during the summer months, approximately $100,000 being spent on the lobby alone. In the auditorium of the theatre, the boxes will be removed, the proscenium arch moved back, and the entire interior redecorated in cream color. The lobby will be refinished with Italian marble and bronze. The theatre will remain under the management of H. A. Spanuth, according to present plans.

The Ziegfeld has not been a paying venture as a picture theatre, but when a new 3,000 room hotel, for which ground will be broken in July, is erected within a block of the theatre, it is believed the patronage will be greatly increased. At any rate, property values in that section have increased.

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During the absence of the officers of the Motion Picture Theatre Owners' Association at the Washington convention, their offices and meeting quarters are being extensively remodelled and redecorated. Partitions are being put in place and everything will be in readiness for a hard summer's work when the delegates return.

R-C Adds Plum Center Comedies to Its List of Short Subjects

A further addition to the rapidly growing short subject program of R-C Pictures is announced this week by that company. The new release will be a series of rustic comedies, starring Dan Mason, a veteran trouper, who was featured as the "Skipper" in the "Toonerville" Comedies. These pictures are to be produced by the Paul Gerson Pictures Corporation in San Francisco. They will be known as Plum Center Comedies and will be the second comedy series scheduled for R-C release, the first being the Carter DeHaven comedies now in production.

Paul Gerson, who is president of the producing company, has assembled an efficient producing organization which is now functioning in perfect order. The comedies are being made under the direction of Robert Eddy. The warm reception which greeted these Toonerville comedies is largely attributed to Mr. Eddy, who directed the earlier subjects of this series.

In the cast with Dan Mason, who is rounding out fifty years of stage and screen work in this series, is Wilna Hervey, a new actress on the screen, who weighs 315 pounds and is 6 feet 4 inches tall. Miss Hervey, however, is not fat, and the laughs she wins are not caused by any unnatural obesity, but rather by her masculine strength. In the early comedies of the series she plays the part of the station agent of Plum Center. Dan Mason plays the village coach driver and mail clerk who has carried the mail for forty years without the loss of as much as a post card.

The contract for the distribution of these comedies was signed Monday, May 8, by the officials of the R-C Company and Harvey C. Weaver, general manager of the Paul Gerson Pictures Corporation, after the first few comedies had been screen for inspection. Arrangements have been made to have the production far ahead of release schedule. Twelve comedies will comprise the first series, all of which will be filmed in San Francisco and the neighborhood villages. It is planned, in addition, to make six-reel comedy dramas starring Dan Mason. No releasing arrangements have been made for these contemplated pictures.

Mae Busch in New Goldwyn Picture

Mae Busch has been selected by Goldwyn to play the feminine lead in one of its most ambitious motion picture productions—a screen version of Sir Hall Caine's widely read novel, "The Christian." Richard Dix will play the male lead.

Keeping in Personal Touch

By FRITZ TIDDEN

SOME indication of the high-grade of ball offered by the motion picture leaguers this year can be attested by the fact that in two starts the Universal nine, practically the same as last year, has failed to score a win. The Laemmlites were beaten Saturday by Pathe, 5-4, the strong pitching of Eschman featuring for the winners. Higgins caught for Pathe, while the losers' battery was Meisig, Christoff and Owens.

Sterling work by the Paramount infield kept down Hodkinson's score and enabled the Mountaineers' to romp off with a 12-5 victory. Mann and Cassidy were the battery for the winners.

Goldwyn retained the lead by defeating First National 12-9. The Franchisers scored seven runs in the sixth and tied the count; but in the final frame the Lions hit Loges for the winning runs. Batteries: for Goldwyn, Borak, Arnold and Lang; for First National, Loges, Best and Kelly.

Welton pitched a strong game and the Vitagraph outfit beat Metro 9-4. Opportune hitting of the Metro pitchers, Jones and Smith, coupled with errors, gave the Vitagraph boys the winning runs.

Standing of the League:

	W	L	P.C.
Goldwyn	2	0	1.000
Vitagraph	2	0	1.000
First National	1	1	.500
Paramount	1	1	.500
Pathe	1	1	.500
Metro	1	1	.500
Hodkinson	0	2	.000
Universal	0	2	.000

* * *

Max Linder has left the coast for New York, from where he sails for France on a long and well-earned vacation.

* * *

In answer to the various inquiries that have been raised recently anent the Rothafel-Moss handball contest, Rothafel feels beholden to make the following statement:

"I want to assure you that the enforced delay in the handball match between B. S. Moss and myself is just as annoying to me as it is to Mr. Moss and his friends. For the last three months I have been under the doctor's care for a severe rheumatic condition, and have been forbidden to go within ten blocks of the gymnasium. Since I have been in the habit of taking my daily recreation in a couple of games of handball, you can appreciate that this state of affairs makes me pretty mad and the very mention of handball is apt to bring on a sudden attack of apoplexy.

"Of course, if it were a matter of vital necessity, I could play the match right away, but I hardly believe Mr. Moss would want to play with a man who can't lift his right arm above his shoulder. I am looking forward to the event with as much impatience and anticipation as anybody else, and I feel that none of the enthusiastic promoters will want to violate the friendly conditions of the match by forcing it before all of the existing conditions are fair and satisfactory all around."

* * *

Fable: Once upon a time there was an usher in a Broadway theatre who positively refused to accept a tip. —*Aesop's Film Fables.*

* * *

One of the worst of the bad men in the Western melodrama, "North of the Rio Grande," at the Rialto this week, is named Paul Perez. Is that nice, we ask you?

* * *

Les Mason has resigned from First National to go into business for himself, editing and titling films. A story, accompanied by a tasty portrait of the young man, is published in another part of this issue, so we won't repeat the matter here.

* * *

Adolph Zukor, president of Famous Players-Lasky Corporation, gave a luncheon Friday at Delmonico's in honor of Jesse L. Lasky, first vice president of the corporation, who sailed Saturday on the Olympic for a five-week sojourn in Europe. Covers were laid for twenty-six, including Felix Kahn, Hugo Riesenfeld, Gilbert Miller, general manager of Charles Frohman, Inc., and officials and executives of Famous Players.

During his stay in Europe Lasky will visit England, France, Spain, Italy, Austria and Germany, will be accompanied by Mrs. Lasky and Mr. Miller.

Lasky has an appointment to meet Vicente Blasco Ibanez, author of "The Four Horsemen of the Apocalypse" in Madrid for the purpose of discussing with him the details of the Paramount picture, "Blood and Sand," starring Rodolph Valentino, which is now being made from Ibanez' book and play of the same name.

Among the authors whom Lasky is going to confer with are Sir James M. Barrie, Arnold Bennett, Edward Knoblock, Joseph Conrad, Robert Hichens and Rudyard Kipling, in England; Andre Rivoire and Henri Duvernois, in France; Melchior Lengyel, in Germany; Arthur Schnitzler and Ernst Klein, in Austria; Ferenc Molnar and Andreas Nagy, in Hungary; Ibanez and Martinez Sierra, in Spain, and Dario Niccodemi, Gina Rocca and Enrico Serretta, in Italy.

Through Miller, who has an extensive acquaintance among European authors, Lasky has been in communication with these writers, and as a result of this trip it is expected most of these authors will come to this country to write directly for the screen in the Lasky studio. On his last trip to Europe the film producer persuaded Edward Knoblock, Elinor Glyn, Henry Arthur Jones and Somerset Maugham to come to this country and study motion picture technique in his studios and write for his screen.

Others at the luncheon Friday included Eugene Zukor, Sidney R. Kent, E. E. Shauer, Julian Johnson, E. C. King, H. G. Ballance, Louis Swarts, R. W. Saunders, Frank Meyer, Elek John Ludvigh, Robert Kane, Harry Durant, Ralph Kohn, Henry Salisbury, Charles E. McCarthy, Jerome Beatty, Claud Saunders, F. V. Chamberlin, John C. Flinn, Ingvald C. Oes and Sam Wood.

* * *

With the recent increase in motion picture producing in Cuba and South America has come a decision on the part of one of the large companies in Havana, the Compañia Gloria Film, to exploit its product in the United States.

Señor Marco Antonio Gonzales, who is starred in the three latest pictures, made by that company, called "Blood Will Tell," "Cruel Dreams" and "The Monster," arrived here last week to arrange for the showing and exploitation of these pictures here.

As an actor Gonzales is, perhaps, better known to his followers in Cuba and South America as Marco Antonio. During his stay in this country, Marco Antonio will visit the film studios in the East for the purpose of studying the technique of some of our male stars now at work, particularly, John Barrymore and Richard Barthelmess, whose work, he states, is especially appreciated by his countrymen.

* * *

Film titlers gaily settle such grave domestic issues as "The Servant Question" and "Experimental Marriage" regardless of consequences.

* * *

Paul Brunet will sail for France May 24.

* * *

A man said to us the other day: "You shouldn't look at that picture in the projection room. You ought to wait and see it in a theatre. It's a great picture but it needs musical accompaniment. You can't do it justice in a silent projection room."

He's all wrong. No picture can

LOIS MEREDITH

During her current appearance in "The Czarina," at the Empire Theatre, Miss Meredith has received numerous offers to be starred in moving pictures owing to her captivating beauty and acting ability. An announcement concerning one of the offers is forthcoming

NOTED TRAVELER RETURNS FROM IMPORTANT TRIP

Irving Lesser was in Washington recently for various reasons

ever be good that must have music to put it over. If a picture does not hold your interest in absolute silence it's a bum picture. Music may help a picture but it's a poor thing that has to rely on the score to put it over. And the man evidently did not realize that the picture might be shown in theatres where the music is so bad that it would ruin a great feature if such a thing was possible. So it couldn't be such a good picture after all.

When we saw the picture in the projection room we were immediately struck by its inferiority, and we will admit that it was rotten in a projection room. However, we maintain that it would not hold interest anywhere. And this goes for all poor pictures.

* * *

O. S. Cole, of the Lyric Film Exchange, Manila, P. I., is on his way to this country.

* * *

Karl Kitchen has commenced a series of articles entitled, "Mirrors of Hollywood," for the New York World Magazine Section. The first of the series, published last Sunday, is "Week-Ending With Doug and Mary."

* * *

Another inventor promises "talking pictures." Edison worked that out long ago and then discovered that audiences attend to the talking for silent dramas.

* * *

June 4 is the date set for the annual Friars Frolic at the Manhattan Opera House. William Collier is in charge of the entertainment and George Dougherty is handling the business affairs of the Frolic. Tickets will be scaled from $5 down.

* * *

Leah Baird, Ince star, is in the hospital recovering from a serious operation. She will be out in two or three weeks.

* * *

Sada Cowan, the scenarist, is now working in Germany. She has written an original story for E. F. A.

T. Hayes Hunter is in town from the coast.

* * *

Mae Busch and Richard Dix have sailed for London to play the leading roles in "The Christian."

* * *

The movie bargain counter offers "Old Wives for New." Don't get hurt in the crush.

* * *

Al Christie and Harry D. Edwards sailed last week for Europe on a vacation trip.

* * *

J. G. Wainwright, of the firm of J. G. & R. B. Wainwright, sailed from London for New York May 10, and is bringing with him a large number of European productions to dispose of in this country and Canada. These include two French pictures: "La Verite," a Henri Roussell picture, featuring Emmy Glyn, and "Margot," featuring Gina Palerme, and "The Valley of Ngumba," a six-reel picture, starring Nora Swinburne and the famous Hagenbeck wild animals; "The White Desert," a Norwegian story, featuring Dorinea Shirley, and "Rasmussen Expedition to the Polar Regions."

* * *

The honor of making all arrangements for the filming of Princess Mary's wedding presents has fallen on an American producer in the person of Denison Clift. Clift will be remembered as a scenarist and director for the Fox Company, who has recently achieved widespread fame in England and on the Continent. By His Majesty's express desire, a film record of the presents has been made through the Dean of Windsor, and for the first time on record motion picture cameras have been allowed within the sacred precincts of St. James' Palace.

Clift was given every facility he required for the making of this world film—a film which will be handed down from generation to generation as a wonderful record of one of the outstanding events in the history of the British Empire—the marriage of a Princess of Royal blood to a commoner.

Before the film is seen by the public, it is to be exhibited at His Majesty's express desire at the Palace. After His Majesty's approval has been granted, copies of this historical record will then be distributed to the four corners of the globe. The ultimate profits on this world film will be devoted to the restoration of the Chapel Royal at Windsor.

* * *

One of our able operatives in Los Angeles has made a survey of existing conditions and his report is interesting. According to existing schedules the studio city seems to be quite busy with 130 companies at work, employing approximately 20,000 persons.

Here is how the units are distributed: Universal, 18; Fox, 15; Lasky, 11; United, 10; Balboa, 5; Roach and Century, 4, and Ince, Robertson-Cole, Mayer, Fine Arts, Vitagraph and Goldwyn, 3; the rest being single or in pairs.

Including director, cast, cameramen, assistants, scenarists and writers, electricians, artificers and property men, office forces, laboratory men, editors, various artists and miscellaneous workers, each company represents about 100 persons. This makes the total of 13,000, and with the additional 7,000 including actors, extras, and others depending directly upon the film plants, brings the grand total up to 20,000. This is a rather conservative estimate, so one may readily understand that although production did slacken, it is today approaching normal, and more units are expected to start soon.

* * *

The Criterion Theatre seems to be running to lost souls. The previous picture was "Reported Missing," while the current attraction is none other than "Missing Husbands."

* * *

The New York Times Book Review announces the vanguard of Summer fiction and includes the following titles in its list: "The Longest Journey," by E. M. Forster; "A Man of Purpose," by Donald Richberg; "Barbara Justice," by Diana Patrick; "Afterglow," by Edith Thompson; "Homeland," by Margaret Hill McCarter; "At the Cross Roads," by Harriet T. Comstock; "Plaster Saints," by Frederick Arnold Kummer; "Pirate's Hope," by Francis Lynde; "Then Came Mollie," by Harriet V. C. Ogden; "The Love Chase," by Felix Grendon; "Margie Wins the Game," by John V. A. Weaver; "The Yellow Poppy," by D. K. Broster; "Frank of Freedom Hill," by Samuel A. Derieux; "Hidden Gold," by Wilder Anthony; "Copper Streak Trail," by Eugene Manlove Rhodes; "Free Range Lanning," by George Owen Baxter, and "Rogues of the North," by Albert M. Treynor.

How long will it be before these titles appear on the screen?

* * *

Arthur E. MacHugh, for a long time "praise agent" for Arthur Hammerstein's attractions, has been engaged as press representative of Selig-Kalem Features, Inc.

This new concern, which links two familiar names, is making a series of twelve two-reel subjects, based on famous songs and paintings. Pathe will release the output at a rate of one a month. In addition to supplying the stories, Arthur Maude will supervise the direction. Maude is recalled as author of "The Beggar Maid," "The Bashful Suitor" and "The Young Painter." The leading roles in the Selig-Kalem subjects will be played by Georges Renavent and Doris Coram. J. C. Haydon is the director and the photography is in charge of Lucien Tainguy. "The Song of the Lark" is the title of the first picture.

* * *

Long before movie sub-titles were read aloud a Russian proverb declared:

"You cannot sew buttons on your neighbor's mouth."

* * *

One of the evening newspapers stated in its "Factograms" column that the principal products of California "are oranges, lemons, hay, walnuts, grapes, peaches, dairy products, potatoes, barley, eggs, chickens, plums, prunes, apples, sugar beets, dry beans, wheat and cotton."

In rebuttal Edward L. Klein adds: "Yeh, and pitcher stars, movie directors and Hollywood hoakum. But its principal product is good, clean entertainment for the American millions."

* * *

Helen Lynch, Neilan player in "Her Man," practices her dancing steps by radio between scenes. Mickey has installed a radio outfit on his studio stage for the diversion of the players

A remarkably fine pianist made his American debut at the Strand Theatre this week. His name is Alex Chernyoff, and with our usual, uncanny deductive powers we hazard a guess that he is a Russian. He rendered the Verdi-Liszt "Rigoletto Paraphrase," displaying that he is an artist of the first water.

* * *

J. J. McCarthy sails for Europe May 20.

* * *

Mae Murray had a birthday last week. The day would have passed without any singular occurrence as far as Mae was concerned, for the popular film star is daily wrapped up in the making of her newest picture, "Broadway Rose," but the "boys" around the West Forty-fourth street studio sprang a little surprise that touched Miss Murray beyond measure.

Robert Z. Leonard, Mae's husband; Robert Ross, Leonard's assistant; Production Manager R. G. Edwards, Ollie Marsh, chief camera man, as well as every man identified with any part of the studio work and the Murray production, evinced keen personal delight in helping frame the surprise.

When Miss Murray walked on the set for her daily afternoon work before the camera, she was confronted by an astounding and most pleasing sight. A specially decorated table, bearing flowers, presents, liquid libation and a beautiful cake adorned with candles, greeted her while the "boys" grouped in front of the table applauded the star.

Miss Murray received some handsome and expensive gifts, a huge basket of roses being among the floral tributes.

* * *

J. A. Steinson, formerly of the St. Louis Vitagraph exchange, has assumed the management of the Chicago Vitagraph exchange, recently made vacant by the resignation of William C. Brimmer.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Edgar Hart Presents Hundred Per Cent Babies to Prove Matrimony No Failure

SEVERAL clever stunts were worked by J. M. Edgar Hart, of the Palace Theatre, El Paso, on "Is Matrimony a Failure?" He figured that babies would be the best means of proving that matrimony is not a failure, and to get the very best babies he hooked into the Public Health Centre, which gives medical care and nursing attention to "out" cases not requiring hospital facilities.

Child culture is a most important part of the centre's work, and the volunteer organization is glad to get the publicity which will bring it not only patients but the financial support of new members.

It was very glad to promise Manager Hart that some of its finest babies would be loaned, for one day each, and provided a graduate nurse to look after the little charges.

Built a Nursery

Next Hart tied up a furniture store to a lobby display of cribs and all the fixings that the heart of the most finical child might desire. There were cribs and carriages, swings, toys and all sorts of trimmings, and the store went the limit to make good for the large credit card posted to one side.

Next, in the same line, he persuaded a local dry goods store to present every child born in El Paso during the past year with a "Don't Kiss Me" charm. There were 3,020 of these charms, because there have been that many babies born and 1,620 marriages celebrated; facts Hart obtained from the Bureau of Vital Statistics.

Mixed It With Milk

Then he found and advertised that a certain milk company supplied 250 gallons of certified milk daily for infant feeding, and the dairy came back with an advertisement for "Is Matrimony a Failure?" and added that it was not if you could raise your babies on their milk.

All of this was worked into a special herald, done on a ready-print colored cover, with two pages given to press book cuts and talk, one to the statistics and one to the Health Centre.

It won immediate interest in the comedy and as the lobby babies were changed daily, a lot of women came down each day to see the star infants and a good proportion saw the comedy a second time; which made the matinee business better than usual. Others brought their husbands in the evening, and all of them told the rest of their acquaintances all about the picture.

Cost Very Little

The stunt cost very little, for the Health Centre looked after the children, the store provided the charms, the furniture man fixed up the lobby and a florist dressed it with potted plants and flowers. Hart got out the herald and did the thinking, but he did not add the thinking to the expense bill. That's what he gets his regular salary for.

It had all the pull of a circus parade with the cost of a small printing job.

Made It An Extra

Getting the story of the double scandal in high life as related in "Saturday Night," sent out as a special section of the Cumberland Evening *Times,* was the stunt Manager Tom Burke worked when that Paramount played his Liberty Theatre in that Maryland town.

He sold a number of merchants on the idea of taking two pages of the four-page section, which was made a regular part of the *Times,* and their advertising more than covered the cost and left the newspaper a profit. The front page was given to the story with screamer heading, with press book cuts for illustrations, and the back page was the house display, which was a free gift to Burke.

Connecting Up

Giving as much to the store as you get for yourself is the trick in getting repeat orders on window showings. And it is easy to get the connection if you think a little.

The Idle Hour Theatre, Milwaukee, hooked the nearby drug store to a window on "Fool's Paradise." The back of the window was covered with four one-sheet posters. In front were potted palms, to suggest Florida or Siam or Texas. Three baby alligators occupied a tin pan in the foreground along with a display of one popular size of cameras.

The selling card: "Even with this little camera you can take pictures of your trip to Florida, the woods or the zoo that will continually bring back fond memories of your animal friends." "Fond memories of your vacation trip" would be better, but the idea is there, and you can work the same stunt on any picture with an unusual locale.

Broadcasted a Song for "Smilin' Through"

Credit John Loveridge, of the Capitol Theatre, Davenport, Ia., with having been the first to broadcast a plugger song to put a photoplay over.

He hired a Chicago soloist to sing the plugger song on "Smilin' Through" into a radio apparatus both in advance of the showing and through the playing dates, and took a lot of "bugs" away from their receiving apparatus to go and see the picture. Announcement of plays has been made before and it has even been worked that a star supposedly addressed an audience of radio enthusiasts, but this seems to be the first use of the plugger song.

And someone tied up the Ampico piano with a sign which started off "Through the courtesy of the Smith Music Co., the Capitol Theatre presents the world's only musical photoplay Immortalized." Apparently this is a film attachment to some Ampico record. It sounds interesting.

A First National Release

BROADCASTING A PLUGGER SONG TO PUT OVER "SMILIN' THROUGH" IN DAVENPORT, IA.

This seems to be the first instance of a musical ballyhoo through the air for a picture, though it has been worked as a straight announcement for other plays before this. The other picture shows a hook-up with the Ampico in which an imaginative agent announces as "the world's only musical photoplay." Apparently a film made to be run with an Ampico recording

Selling the Picture to the Public

Matrimonial Comedy Forty Per Cent. Gain

Getting from fifteen to twenty-five per cent advance on a picture is regarded as good business in Southern enterprises territory, but on "Is Matrimony a Failure," an increase of forty per cent was gained by the Beacham Theatre, Orlando, Fla., by Frank H. Burns, publicity manager, Manager Vincent, District Supervisor Sparks and the Atlanta office, with Lem Stewart all working in concert to put over what promises to be one of the real cleanup pictures of the season.

A Paramount Release

THE HOLY TIE

Burns got busy a month in advance and lined the newspapers on a contest on the title question. This got him six front page newspaper stories, ten showings on the editorial page and four on the society page. Two of the front page stories started the contest and the other four came at the close, when publicity would do the greatest good. The editor, the secretary of the Chamber of Commerce and the president of the leading women's club were the judges.

Burns warns, however, that in a contest, pains must be taken to stress the fact that this is a comedy, or the replies will get too serious. The contest cost $25 for the first prize and some tickets for the stragglers.

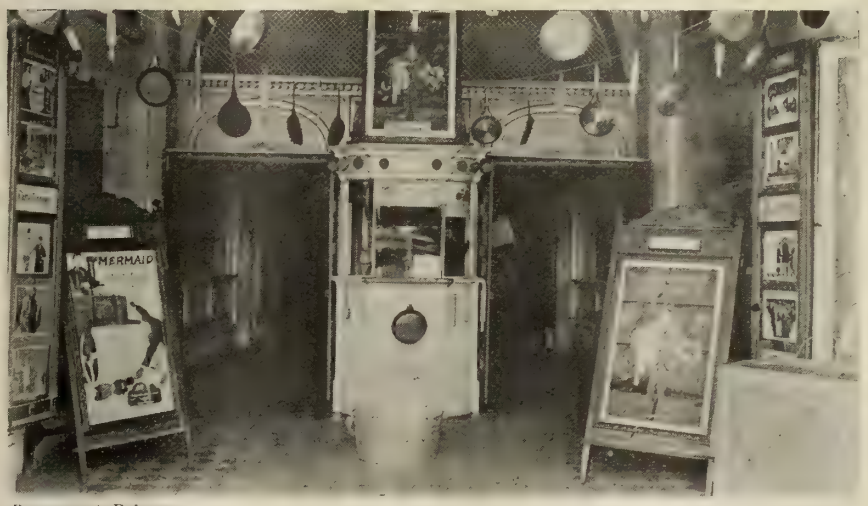
The lobby speaks for itself, but note that the archaic rolling pin has been replaced by the saucepan. Hang them a little closer together and keep an electric fan playing on them and the clash of metal will be still more effective. If you cannot get enough pans for this, hang heavy metal buttons on light thread so that they will strike about the centre of the pan, the same as the clapper to a bell.

Press book phrases were used for lobby cards and slides, the latter being run ten days in advance.

St. Petersburg copied the stunts, which will be standard in Mr. Spark's territory, but added a teaser box, decorated on the outside with pans and a sign reading, "This box contains the latest and most modern implements of warfare." Inside were more pans, an announcement card and stills. This was used in the lobby in advance of the showing.

During the run, a fat boy dressed as a woman and a skinny "husband" were paraded through the streets, chained together. The man's card asked the Title question and the woman's added, "Find out at the Pheil today."

And everywhere the comedy idea was stressed to the limit, for this is what sells tickets.



A Paramount Release

FRYING PANS ARE BETTER THAN ROLLING PINS

They are the modern household weapons for the rolling pins now are made of glass and will break. Frank H. Burns, publicity manager of the Orlando, Florida, theatres, used them and a lot of other things to put over "Is Matrimony a Failure?"

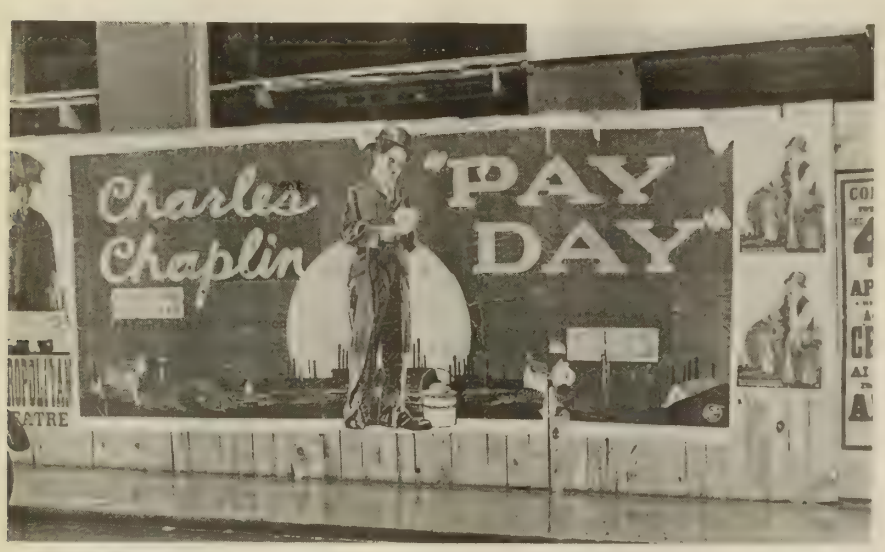
Trying to reach one class only through your advertising is telling the other classes you don't want their patronage—advertise to all classes—exploitation will do it.—O. M. Taylor.

A First National Release

TWO CAPITAL DISPLAYS FOR THE PLUGGER SONG ON "SMILIN' THROUGH" DONE BY EDWARD HYMAN

There were three stores hooked to the records in the vicinity of the Mark Strand Theatre, Brooklyn, but these two are the better. That on the right is particularly good. It is different and therefore will attract more attention than a conventional display. A larger circle of the songs with a face of the star showing through would also be a good design and would not entail much more trouble to frame up

Selling the Picture to the Public



A First National Release

THE BANK WAS BUSTED, BUT IT WAS PAY DAY FOR CHAPLIN

It was putting up a new front, and as it stood on the second best location in Atlanta there was much competition for the posting during alterations. But the contractor was persuaded by the Metropolitan that "Pay Day" was the most appropriate paper

"Pay Day" Was Handy to the New Bank Building

Down in Atlanta they are putting up a million-dollar bank structure and it occupies the second most advantageous site in town. During the building a boarding has been erected on two business streets, and the Metropolitan Theatre obtained the coveted poster position for Chaplin in "Pay Day."

Possibly the contractor thought that it would avoid a raid on the payroll to have "Pay Day" so close to the bank, but at any rate they posted ones, threes and 24-sheets all over the boarding, and kept up three days before a washdown. Charlie got along all right on the three sheets, for in those he carries an umbrella, but it was tough on the ones and the big spreads. The cut will give some idea of how the paper looks when it is up.

It was the first time in ten years this corner has been posted.

The Street Sprinklers Advertised "Ten Nights"

Feeling that the patrons most likely to be interested in "Ten Nights in a Barroom" would not respond to lobby advertising and might, on the contrary, take offense, H. J. Adams, of the Palace Theatre, Corsicana, Tex., decided to run a straight lobby and advertise by perambulator.

He obtained permission from the city to post one-sheets on all sprinkling carts, and this cost only the price of the one-sheets used. He also tied up a grocery company and several other delivery wagons to a straight block sheet display. As a result he got a widespread display and gave no offense to those who take their prohibition seriously.

Stole a Minstrel Band for His Street Parade

Tagging a circus parade has been a favorite outdoor sport for a long time, but when W. E. Drumbar, of Knoxville, set out to exploit "A Connecticut Yankee" he tagged a minstrel outfit, and for once the tail wagged the dog, for his outfit smothered the Hihenrys.

He borrowed twenty cars from the Ford agency and twenty-six motorcycles from another concern. The drivers of the cars and cycles were all in armor and the cars were all heavily bannered for the Riviera.

The procession covered three blocks and was so impressive that people forgot about the minstrels and counted the band a part of the big show.

For the lobby he showed what was alleged to be the first motorcycle ever built; a crude model that fully looked the part, and he papered the town to suggest a circus campaign.

A novel point in the lobby was draping the mirrors with hangings and inserting balustrades to suggest the windows in a castle hall, while other hangings, over the marble panels, completed the illusion. For a final kicker he threw a forty-foot banner across the street to the sister theatre, and played searchlights on it at night.

Composition Contest Helped a Kid Matinee

A. C. Cowles, of Spartanburg, got the children interested in the idea of special matinees by inaugurating a contest for the best fifty-word compositions on "Why I Like the Children's Matinees." He not only got the children sold on the idea, but he dug up some good angles on the child mind to use for future approaches.

The prizes cost $6, being split $3, $2 and $1, but each contestant was given a pencil with "Rex Children's Matinee, Saturday A. M." stamped in gold. In quantities the pencils were not expensive, and they supplied an unusual advertisement.

Lined Up Women

He put on "Little Women" for the opening attraction and persuaded the president of the Mothers' Club to talk the story before the showing. The Parent-Teachers' Association of the West End School attended in a body and the president of the Community Club and the chairman of the Educational Committee gave the idea strong endorsements in the newspapers.

Lem Stewart, in reporting the stunt, added the comment that to get Spartanburg so excited is doing something real.

There was a time when the kid matinees were very common. Now seems to be a good time to revive the idea generally. Let's go. It is a powerful influence for good, even if you do not make a direct profit, and there is no good reason why you should not do better than expenses.

"Peacock Alley" Paid

A fifty per cent increase in business is going some, but that is what Charles E. Sasson, of the Queen Theatre, Galveston, gained on Mae Murray in "Peacock Alley."

He got hold of a painting of the star and put it into a jeweler's window with a collection of brilliantly colored stones to carry out the peacock idea. It was so well done, that it pulled newspaper comment.

Then he gave special attention to the lighting effects on a front routed with the film, and at a cost of about $50 he gave business an elevation that meant something.

An Arrow Release

USING THE WATER WAGONS TO ADVERTISE "TEN NIGHTS"

H. J. Adams, of the Palace Theatre, Corsicana, figured that a lobby display might offend his particular patrons, so he borrowed the carts from the city and advertised at the cost of the one sheets, and got an increase in business

REVILLON FRÈRES
presents

NANOOK OF THE NORTH

Pathepicture

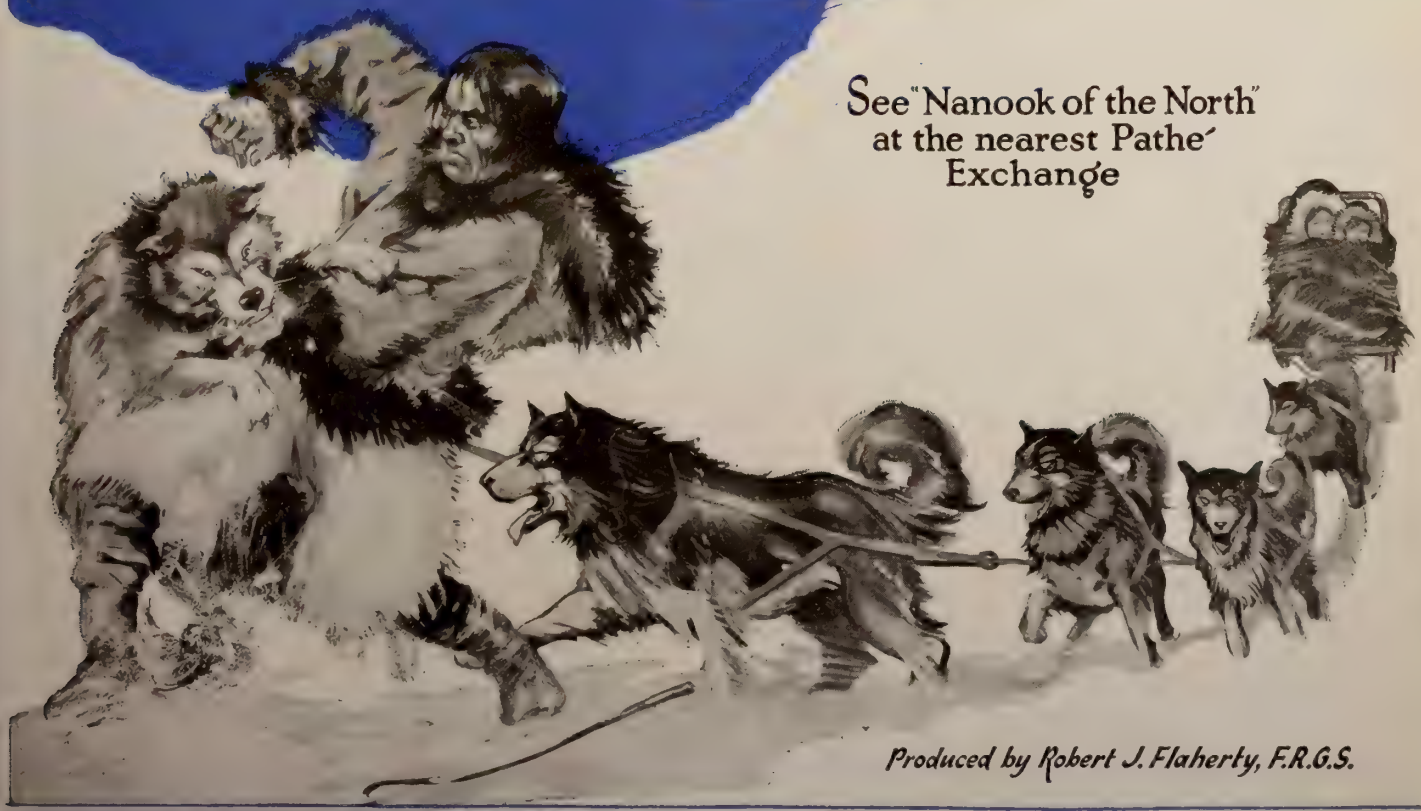
"SEEING is believing." This picture is unbelievably good. You *must* see it to believe it.

It is unique. It breathes. It lives. It is *life,* life in the actual Arctic. There is no portrayal of type characters, no props, to create effect. It appeals to your imagination. It warms your sympathies, causes gasps of wonder, holds your eager interest and concludes with action.

It is strong. It is human. It is thrilling. It is beautiful.

Big pictures are scarce. ***Here is one that is bigger than the biggest.***

See "Nanook of the North" at the nearest Pathé Exchange



Produced by Robert J. Flaherty, F.R.G.S.

NANOOK OF THE NORTH

WAY up North, a thousand miles from the nearest railroad, in a land where a motion picture camera never went before, this picture was made. It is a land where there are months and months of bitterest winter, with just a few days of cold and barren spring. There is no summer.

There lives Nanook, the remarkable personality who dominates this picture. On his strength, skill and bravery depend the lives of his family, women and children. Every day of his life is a tremendous drama, a fight against terrible odds.

That is "Nanook of the North" the amazing story of real and remarkable people, intensely human and very lovable, filmed in surroundings such as you have never seen before.

Its exploitation possibilities measure the showman.

Pathépicture

Selling the Picture to the Public

Broke the Opposition With An Extra Hustle

Roy C. Smart, of the Southern Enterprises houses in Anniston, Ala., had a rosy prospect ahead a few weeks since. He had a little opposition. The Anniston Shrine Club had brought in a large carnival company, there was a convention of music clubs with a $900 soloist, an operetta and a minstrel show, bath with local talent. He felt that he could either close the houses or fight, and he elected to fight.

He had "Fool's Paradise" for Monday and Tuesday, and he started a week ahead to gain extra interest for this. He used the illuminated announcement below the screen, for his house work, first using a slide: "It's coming," and then flashing on the letters. Then another slide gave the playing dates

He made a special still frame of beaverboard, and sent out a thousand circular letters, which enclosed the Paramount booklet, 200,000 miles of entertainment.

Mr. Smart believes that one really good window is better than a lot of half-baked displays, so he centered upon one good one, spendng all of $6.50 on ts get-up. It would have cost more, but the arch was the same as that used for "The Three Musketeers," and draped with black cloth, powered with stars. Inside were the travelers on the magic carpet against a background of stars on a blue cloth, the centerpiece being a cutout. Instead of losing money, he pulled about 40 per cent. above the average.

But for Thursday and Friday, with Constance Talmadge in "Women's Place," the first night, and "Her Mate" the second, he worked the best Fashion Show he ever staged. A donation of $25 to a local club got him the services of 29 girls of the best social standing; the sort of girls he could not possibly hire. These wore garments supplied by four women's wear stores, a jeweler, a men's furnishings and a furniture store. The latter came in on the elaborate stage dressing—a regular Cecil De Mille.

The $25 was the only cost, apart from the usual advertising, for the seven stores did all the special drive work.

The proof of the pudding is this: Miss Talmadge is considered a strong card in Anniston, but her showing was pretty poor the opening night. The following night; the first of the show, the receipts were more than double and the next night there was a further increase of about 15 per cent. over this—and the minstral show had to be abandoned because of the lack of an audience.

A Paramount Release

SMART WANTED ONE GOOD WINDOW—AND GOT IT

The Anniston manager figures that one really good display is worth a lot more than some weak hook-ups in several places, so he spent all of $6.50 to get this display in an important window

Made an Intensive Drive on Norma Talmadge Play

Not to be outdone by other press agents, First National coined the slogan

Let's Go Smilin' Through
Nineteen-twenty-two

and left it to the house managers to cash in.

Harry B. Watts sold it to the Add-Sell Club of Omaha, just to give the Rotary and Kiwanis Clubs a little rest, and a huge sign was hung in the banquet room where the club held its monthly dinner-meeting. It appeared in all of the newspaper pictures of the meeting, and the reports of the dinner included allusions to the slogan and its adoption by the ad club.

This was supplemented by numerous window tie-ups, including one store which made duplicates of the old-fashioned costumes and announced them as some of the original wardrobe worn by Miss Talmadge in the play. This was better than the "reproduction" card, and got four times the attention.

The music hook-up was used on the plugger song, and a hosiery store urged its patrons to "come smiling through the door," while a milliner used a window with Smilin' Through hats to get attention to more modern styles.

A First National Release

TWO OF A DOZEN STUNTS USED TO PUT OVER "SMILIN' THROUGH" IN OMAHA

Harry Watts, of the Strand Theatre, tied the Add-Sell Club to the Norma Talmadge slogan at its monthly dinner, and had them all using the slogan in their store advertising to tie up to the popularity the theatre gave the phrase. On the right is a showing of gowns worn by Miss Talmadge in this play. These were the two best bets of an unusually heavy campaign on the famous stage play

Selling the Picture to the Public

A First National Picture

TWO WINDOWS WORKED FROM "HAIL THE WOMAN" THREES

Done by John W. Creamer for the Strand Theatre, Chillicothe, Mo. The furniture store lined the triple arch so well it wanted to hold it over for a second week, but took another display instead

These Creamer Windows Are Good for Repeats

John W. V. Creamer has left Gillespie, because of the closing down of the mines, and is "resting" in his home town of Chillicothe, Mo. Resting is a purely technical term, for Creamer is keeping his hand in it by selling the window idea to the local merchants on behalf of the Strand Theatre.

He worked a columnar effect in a furniture store and shoe shop and the merchants contributed half the cost of the displays because it gives an added kick to the windows. The basis of both displays is the cutout from the three sheets, and in each instance the display is raised above a flight of steps to convey the idea of a woman descending a stairway. Ferns and vines are employed to enhance the effect.

He also tied the local paper to a "Hail the Woman" contest, three ticket prizes being offered for the best hundred word arguments as to the greatest woman in history. Three pairs of loge seats brought more than fifty inches of first page pure reading matter and helped sell the Ince production for a two-day run.

Window work is new in Chillicothe, and the stores are clamoring for it.

Beat Average Receipts

How would you like to go a flat thousand dollars over your average?

C. A. McFarland, of the Queen Theatre, Houston, Tex., did that with "School Days," and he did it by hustling for what he felt to be a good attraction.

He borrowed desks from the Houston public schools, as suggested in this department, and made a schoolroom lobby, and put all employees into the dunce caps prepared by Warner Bros.

Slides were run in four theatres the preceding week and all of the school locations were bannered, while postals were sent all teachers, and a special kid matinee was arranged at which the attendance was in excess of 800.

It cost $135 to put it over, but McFarland should worry!

Here's a Humdinger for "Hail the Woman"

Easily the best of recent hook-up ideas comes from Syracuse, where the Empire Theatre got a double deck hook-up on "Hail the Woman."

The value of the stunt lies in the fact that each of the fourteen displays is the announcement of some woman, ranging from real estate to corset shops, all covered by a ribbon reading "Hail the Woman at the Empire this week. Syracuse women successful in business."

The novelty of the idea is what puts it over to other women and to the men as well. The Empire is certaintly entitled to a nice big bow of blue ribbon. It's a whizzer as a business-maker.

This Seafaring Lobby Was Hit in Inland Town

Although Minneapolis is not a seaport, Harold D. Barnes, of the Aster Theatre, apparently experienced no difficulty in finding a lot of nautical material to use for a lobby on "Moran of the Lady Letty." He dolled the front up so that even its own architect would not know it.

The Aster has a two-way lobby, one-half for entrance and the other for exit. The two halves are separated by a brass railing, and this was made the foundation of the inside display, old canvas, ropes, forecastle lights and life preservers being draped over the rail or stacked alongside. Planks were put down on the lobby floor to give a deck effect, and low paintings were hung on either side wall with another painting, showing a ship on the ocean above the inner entrance doors. The latter were covered with canvas to imitate planking.

Steering gear and life preservers were used for front decoration, and couple of anchors kept the sidewalk from blowing away, while the box office was enclosed in a shanty of rough boards in keeping with the remainder of the display.

Both of the lobby men wore slickers, and the doorman gave the nautical hitch to his trousers every time anyone brought along a box seat coupon. There was also a miniature full-rigged ship in the lobby, without which no Moran display seems to be complete.

A Paramount Picture

MINNEAPOLIS IS NOT EXACTLY A SEAPORT, BUT THIS SURELY IS NAUTICAL

The Aster Theatre got hold of a lot of ships' stores and completely changed the aspect of its lobby on "Moran of the Lady Letty." You bought your admission ticket at the timekeeper's shanty and dropped it into a packing-box, while the doorman and the lobby officer wore slickers and shivered their timbers whenever they remembered to. The display was done by Harold D. Barnes following a ***Paramount suggestion***

Selling the Picture to the Public

Kidded the Kids Into Working His Ballyhoo

Knowing that the boy likes best to do what he thinks he cannot do, M. Harmon Reed, of the Richmond Theatre, Alexandria, Va., got a fine ballyhoo at small cost.

He hired a truck and a three-piece band and then casually let it be known to some of the boys that he was going to send a perambulator around town for Penrod, and that if the kids wanted to doll up like the boys in the play, they could come for the ride.

He made sure of a boy for Penrod and it was no trouble at all to find Herman and Verman that far south, so he gave them grotesque make-ups and used them for the comedy. A number of other boys went along and they not only jazzed the town, but visited the outlying districts and several picnic grounds as well.

This was worked in addition to the posting of a hundred one-sheets, which is regular circus billing for Alexandria. It got enough business to pay a profit on the cost, and Mr. Reed is convinced that exploitation will pay even in Alexandria.

A First National Picture

GAVE THE KIDS A RIDE TO BALLYHOO FOR "PENROD"

M. Harmon Reed, of the Richmond Theatre, Alexandria, Va., must have been reading Huck Finn, for he got a truckload of boys to ballyhoo "Penrod" and paid them with the ride they got. He made it look like fun, so they had a lot of fun and no work

Said It With Soaps on Polly of Follies

When "Polly of the Follies" was due in Syracuse, Manager Whitnall decided to put it over to all he could get out of it. He started with the lobby, making a proscenium as a frame for a display of cutouts in the lobby, filling the space with every cutout he could get from the various sizes of paper. It did not make for an artistic display, but Mr. Whitnall would rather be affluent than artistic, so he put in everything. Wall paper formed the background, a simple drapery gave a finish to the frame, and some potted plants broke the footlight line.

Outside the house he used banners to face three ways, under the marquise, and announced it as "Spring Opening Week" to put a little more kick into the appeal.

Then he went up the street and on the strength of the fact that Polly fools with a scrubbing brush for about twenty-five feet, he hooked an entire window to a display of soaps with the statement that "Articles grouped in this window are all used by Constance Talmadge in 'Polly of the Follies.'"

Apparently they were all out of dog soap, but almost every other kind was represented, with some manicure sets thrown in to make weight. It was all backed by a painted backing advertising someone's chocolates. It certainly gave the impression that "Polly" was a clean show, and it helped to sell the attraction to about all the house could hold.

Passes for Babies

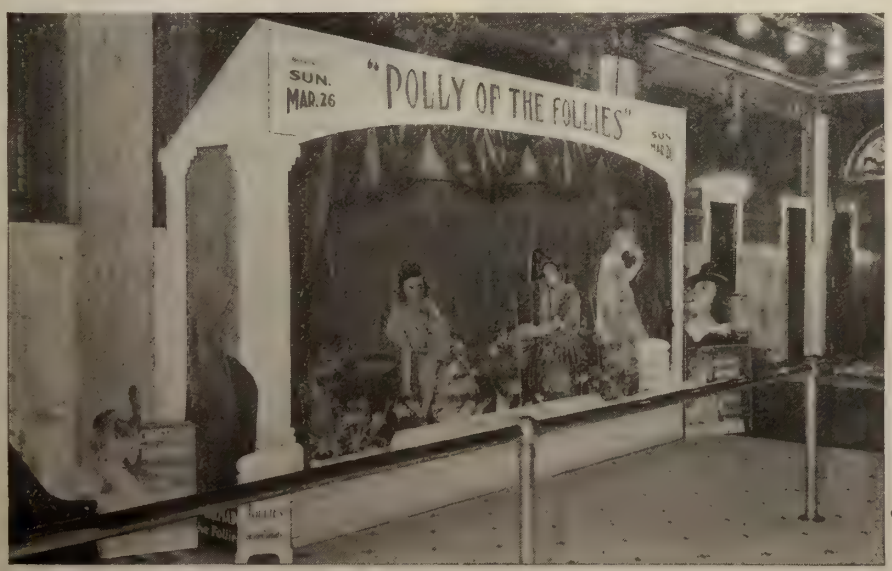
It is said that most persons will do almost anything to obtain passes. In Holyoke, Mass., all that is necessary is to have a baby delivered at your house—or it was when the Strand Theatre played "The Cradle."

It obtained from the Bureau of Vital Statistics the names of the parents of all recent arrivals via the Stork R. R. Then it hooked a furniture store to a display of cradles, each containing a life sized doll, bearing the name of the parents of one of the children.

If your name was on a cradle, it was also on a pass waiting for you in the store. You had to go in to get it—and pass a lot of attractive nursery stuff, which was the store angle.

The same stunt had been worked a few weeks before on marriage licenses. The names of all to whom licenses had been recently granted. If you found your name posted, you got a pass to "Saturday Night" and full details about the dollar down, dollar a week idea.

One of these days someone is going to hook-up a livery stable to "The Four Horsemen."



A First National Picture

A MOST ATTRACTIVE DISPLAY FOR CONSTANCE TALMADGE

This was arranged by the Empire Theatre, Syracuse, N. Y., for "Polly of the Follies," and the proscenium effect sold the idea better than the most elaborate series of cutouts alone could possibly have done. It went over plus

Sample Copies

Down in Australia the Globe Theatre, got out a herald of its own for "The Sheik." The cover was the regular Paramount front, but inside were some of the warmest extracts from the book, and a lot of stills to illustrate the text.

Max Rosenfield says they used chapters, but Max is the press agent who invented the fifteen foot Golem that was only eight feet high. Now he is running paragraphs into entire chapters. Some imagination, has Max, even for a press agent.

You can quote paragraphs where you cannot quote chapters without infringing on the copyright property.

Two Novelties

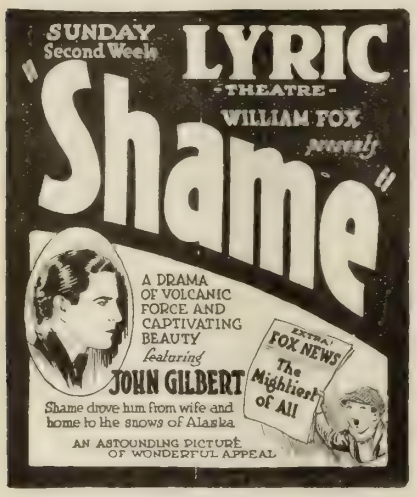
On "The Invisible Power" E. J. Barnette, of the Victory Theatre, Waco, arranged with the local paper for a special matinee at which all mothers with babies were admitted free. It was a trifle noisy, but it made a great newspaper story.

For the lobby fifty baby buggies were borrowed as the result of an advertisement offering a double pass for the use of each kid coach, and these were placed all over the lobby with placards. This was built up with a display of swings and toys and a double cutout, the first plane showing a mother and child with the father standing behind and the question, "Would you give your child away rather than have it branded?"

Selling the Picture to the Public

Black and White Is Used to Advantage

The Lyric Theatre, Cincinnati, uses a combination black and white space for "Shame," employing the black to bring into prominence the Fox title and offering the sales talk and drawings on the white surface. This is a second week announcement and does not need to work as hard as an opening gun, but it would serve very well as a first announcement were the text in type instead of hand drawn. The piebald advertisement is not always successful, because the two halves of the display are not connected, but here the continuation of the black as a border to the white gives the effect of a white insert and makes it all a single advertisement. It requires only an additional four lines of space, but it makes the difference between a good handling and a poor one. Cutting the black at the side margins would have hurt this display effect very materially. Continuing it around the space not only avoids damage but added to the effect. With type instead of lettering in the white space this would have been even better. It is not bad as it stands, for the lettering is clear.

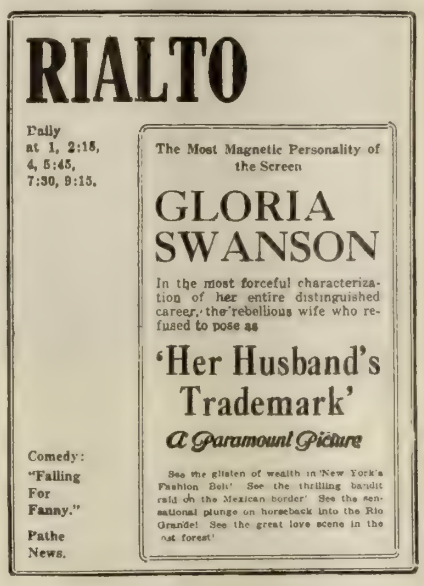


HANDLING BLACK AND WHITE

—*P. T. A.*—

Changing the Style Brings Him Results

Harry E. Gardner, of the Rialto Theatre, Pueblo, did not adopt a set form of advertisement when he took over the management of the house. He knows that to get the best results he must change his appeal and vary his form so that his displays will not be the same from day to day. He knows that he can get more out of a couple of big type lines and some roman than he can with six or eight lines all in the same big type. He knows that the light lines will help the size of the larger type and that in this combination he can get as large an effect with a smaller space. He knows, too, that oddities of form will peel the skin off the straight set-up, and he strives to get a variety in his forms. In this case the inside panel is set over to the right instead of being centred, largely because he knows that an inch and a quarter of white space on one side will be more striking than five-eighths of an inch on both sides. He has not the room in a two column sixes to white space both sides, so he uses it all where it will show the best, just as he apportions his white space at the top, and then puts his signature into a part of that space, feeling that the rest will serve just as well as a white strip clear across. And he knows that a little snappy text will help to sell the title and the star, no matter how well-known they may be, so he makes this into a running story, breaking into big type where it will help the most, which is down toward the centre of the space and not just under the panel rule. His top line is fourteen point bold, then thirty point for the star, some large eight point, another thirty point, this time upper and lower case, to get contrast with the all caps of the name, and finally six lines of six point, in case you wish to read further. That last is largely thrown in for good measure. On the page and in the mind of the reader, Mr. Gardner gets more for his two sixes than a lot of advertising agents will gain with a quarter page and a lot of cut material. Anyone can make a splash in half a page, but it takes an artist to get over in the small spaces as Mr. Gardner does repeatedly.


RIALTO
Daily at 1, 2:15, 4, 5:45, 7:30, 9:15.
The Most Magnetic Personality of the Screen
GLORIA SWANSON
In the most forceful characterization of her entire distinguished career, the rebellious wife who refused to pose as
'Her Husband's Trademark'
A Paramount Picture
See the glisten of wealth in New York's Fashion Belt! See the thrilling bandit raid on the Mexican border! See the sensational plunge on horseback into the Rio Grande! See the great love scene in the pine forest!
Comedy: "Falling For Fanny."
Pathe News.

ONE OF GARDNER'S HITS

—*P. T. A.*—

You have seen this advertisement for

Picture Theatre Advertising

week after week. Just because it was at the bottom of the column, you perhaps have not read it. You'll read it here. That's what "preferred position" means.

Lots of other things are explained in this meaty book by the conductor of this department. Almost every page has a money-getting stunt and any one of these will be worth several times what the volume costs, and you get the other stunts free. It costs only two dollars the copy and may be ordered from the publishers of Moving Picture World. Get a copy today. Makes bad business good and good business better.

An Object Lesson

Bradford Brayton, manager of the Majestic Theatre, Streator, Ill., has developed a good idea. He was playing Jackie Coogan in "Peck's Bad Boy," and he saw a chance to take a slam at illogical censorship and get some publicity for his young star at the same time.

He sold the local paper on an editorial, suggesting that since the censors must have some standard, they adopt Jackie Coogan as the yard stick, and edit all stories down to the level of his youthful understanding.

It's a good argument to offer. It presents the idea in a more concrete form than merely saying that all pictures cannot be edited for children. Patrons look at Jackie. They realize what they would get if all stories had to be suitable for his observation. They go out sold on the concrete idea that it can't be done. The idea gets over far better—and Mr. Brayton has told his little world that Jackie will be at the Majestic in "Peck's Bad Boy."

—*P. T. A.*—

Poor Drawing Worse Than No Attractor

This space from the Circle Theatre, Indianapolis, is good in spots, but one of those spots is not the circle with Miss MacDonald's picture. First National has spent thousands of dollars to advertise Miss MacDonald as "the American Beauty" and for a franchise holder to pull this on her is to gum the works in a most unclubby fashion. The face has less expression than an old time cigar store Indian, and the drawing is so crude that it hurts. It looks better here than in its original width, for the space is across five columns and this gives more than column width, the circle being 3¼ inches in diameter. No one expects a good drawing of Chaplin. He is a comedian and caricature does not hurt, but a woman star should be shown as pretty, and this is far too woodeny to be attractive. There should be available plenty of reproductions of the star, one of which could have been pasted up. As a rule the Circle does very good work, but this is crudely poor. The Chaplin cut is better, and the woodeny pose is a part of the suggestion of comedy. The display is good if just a trifle crowded, and the breaking in of a type bank between the two sections of the announcement gives greater promincene to the lower, which would have been smothered had larger type been carried right through the space. The scheme is very simple. The selling talk for the comedy runs below the title and that for the drama above, so they combine to hold the black

GROUNDS FOR LIBEL

Selling the Picture to the Public

lettering apart. This is a drop of 175 lines, or 875 lines all told, a little more than 60 column inches. Less probably would have sufficed, but the larger space gives greater prominence to a sure fire name and will round up the stragglers. We like very much the top line, which reads: "Every day is 'Pay Day' at the Circle." This is a hook-in with the title, which suggests real money value.

—P. T. A.—

Using a Stock Cut Gives Good Effect

The cut used by the Alhambra Theatre, Indianapolis, on "A Game Chicken," is taken from the press book, but the display seems to be original. It gives a capital combination, plucky, attractive and selling. The drawing is very much above the average of house work, and the cut is so distinctive of the story that it sells on sight. A great many theatres seem to feel that it is something of a disgrace to use plan book cuts. They seem to have much the

A PICTURE THAT CROWS FOR JOY
BEBE DANIELS
in "A Game Chicken"
A new kind of a photo-play cocktail, made of Hootch-Smuggling and love, floating a luscious cherry of feminine fashion and beauty. Fizzing with Fighting, Fire and Fun.
ALHAMBRA
Entire Week
Starting Today
Snooky Comedy, "Home Run"
Fox News Weekly

BASED ON THE PLAN BOOK

same feeling that probably comes from wearing second-hand clothes. There was a time, three or four years ago, when the plan book stuff was as impractical as an old maid's theories on raising infants, but today most of the companies employ the best talent procurable to provide suitable material. They give the houses the benefit of the brains and experience of men far too high priced to be within the reach of the average theatre management, and even the small timer in "the sticks" has at his service a real artist. This being the case, it seems strange that prejudice should lead to the use of poor original work with such good stock stuff at command, and yet, week after week, we see scores of misfits where the plan book material would have been infinitely better. The Alhambra saw a cut that was good. It was not above using it, and it shows a better result than a house artist could have given. With some snappy selling talk, a fine display has been achieved with a minimum of effort. There is only one trouble with the press book cuts. They seem almost without exception to run to long and deep displays. That is why we do not show many examples from Stanley Chambers. They are all twice as deep as they are wide, and they eat up too much space. Yet he gets excellent results, and it is not because he cannot get good work at home, for he was doing some capital stunts with type. Don't overlook the plan book aids. They are helps if they are used intelligently. They will not help if you have the hard-baked idea that nothing good can come out of a campaign book. If you are living that far back in the past, your case is hopeless, unless you reform.

—P. T. A.—

Long Column Drop Is Productive of Result

Usually the advertisement far longer than it is wide is the result of the inability of the layout man to give any other treatment to his work, but now and then a deliberately planned panel, such as the Kinema Theatre, Los Angeles, lately used, is striking and effective. This is 220 lines—a little more than fifteen

AN EXCEPTIONAL PANEL EFFECT

inches—across four columns, and the long drop is intentionally obtained and not merely the result of too much copy. The figure is used for the attractor, because it is striking and will gain the desired effect. The name and title are placed above because interest will centre upon the face, and the signature plate rides above that. The checkerboard backing gives color without sombreness and the two panels put over the remainder of the program cleverly and without obtrusion. It is a long panel, not because the copy writer has too much to say, but because there is a fine pose which would be spoiled by crowding. It takes a lot of additional space, but the figure is a better seller than the copy, in this instance, and it pays to take the space for it, where the appropriation will permit. The entire effect is one of polite excellence, and so the effect on the reader is transferred to the play and he will be sold on the idea that this is as good. The dress might have been just a shade darker to give the best effect, but this is a matter not wholly within the control of the artist, unless he can persuade the engraver to give him just what he wants—which is not always a simple task. This is a costly layout, for the cut represents a half tone on line work, making two processes, but to give the proper result, this had to be done, and we believe that the Kinema got its money back. It would scarcely be practicable for a house with a small seating capacity.

P. T. A.—

A Little Too Much in This California Ad

As a rule the Roth and Partington spaces are not as well filled with type as this display for "Island Wives," but it's better than usual copy, and probably it was felt that the excellence of the argument was excuse for a little too much type. Jewell Bubar has made a very pretty design, and with a narrow strip of black, running into another design at the bottom for the comedy, he gets a border effect with very little trouble. The best point in the drawing is

California
Starting Tomorrow
TOMORROW MORNING AT ELEVEN
GRAND CONCERT
Daniel Onderwyzer,
"Island Wives"
With CORINNE GRIFFITH
Foolish "Island Wives"!!
Not all the giddy spouses are in Monte Carlo's gaming halls!
A wife in the supposed solitude of a South Sea island can be just as frolish!
And there are other villains than dashing foreign counts!
"Island Wives" is an intense drama of love and adventure, hatred and intrigue!
And remember! The Chicago Opera season opens Monday!
Heap big fun!
BUSTER KEATON
in "The Pale Face"
Thomas H. Ince presents
WALLACE REID
The Ace of Aces Champion

A LITTLE TOO FULL

the silhouette figure of the nude woman on the shore. That is expected, and it probably sells as well as ever to those who know that when people are cast away the women always hustle into grass skirts while the men can wear the same pair of trousers for years and years. Bubar gets his effects with very little drawing, knowing that the more he does the less he accomplishes. A volume might be written on that point alone, but in default of a book on the subject, keep studying Bubar's drawings, for they are lessons in themselves. And before you stop looking, you might notice how the use of type permits about five times as much to be said as could be told with hand lettering. There is material for another book.

—P. T. A.—

Plan Book Helped

Thomas G. Coleman, of the Strand Theatre, Memphis, Tenn., used the suggestions in the plan book for a fake art gallery, and had the entire town laughing and deciding that it would have to see Charles Ray in R. S. V. P.

Selling the Picture to the Public

The idea sounds somewhat silly when you read it, but put it into effect and it will get the grin that brings the gain, and the First National went over to a Ray record.

The stunt, in case you overlooked it, is to have a fake art gallery. "The Charge of the Light Brigade" is an old gas or electricity bill, "Pain" is a sheet of glass and "A Drawing from Life" a page from that well known publication.

For the lobby the invitation was used, lettered on compo board in neat handwriting. This is also a book stunt.

And yet some exhibitors still think the press books are the bunk they used to be a few years ago!

—*P. T. A.*—

Simple Portraiture Yields Fine Effect

There are no expression lines in this simple drawing of Nazimova in the advertisement of the Stillman Theatre, Cleveland, but you would know it without a label, because the artist has caught the expression through the features and has done an exceptionally good bit of portraiture. Compare this with some of the over-

A REAL PORTRAIT

drawn sketches you often see. Note how the force of the mass exceeds the appeal of detail—and ask your own artist to try for the same results. He may not do as well as this, but he will be working along the right lines. The wise man does not advertise with a mouth organ when there is a brass band available, and the artist who can gain his effects with a few bold lines knows that he will get attention more quickly, hold it better, and transfer that attention more surely to the text than if he spent half a week making up a finical sketch with a mass of fine lines that will clog up before the plate has been on the press ten minutes. And with rare good taste the type has been set in to match, white space broken only by the "commencing today," then the name in a bold letter and the title somewhat smaller. That is the real advertisement. The matter below is there because the management has more to say, but the real advertisement ends with the announcement of the title. It is interesting to some, perhaps, to read that "On stages all over the world Nazimova has played this remarkable role of the doll-wife," but most readers know that and have been sold on that first glance which throws up the star, title and picture almost in a single look. This is close to the ideal advertisement both for art work, display and copy. Except for the smaller lines, this will look just as well in single column as it did in the original three column width, and it would look just as well as a full page, and require just as little copy for the full page. The effectiveness of an advertisement is based upon its selling power, and this three tens gives just as good results as would a full page except for the suggestion of importance that a full page can convey. Here this suggestion is not needed and the cut is well sized as a three. Before you stop looking at it, note how the title gains through being dropped from the star. That little strip of white between the title and the star and author combination is worth as much as a full inch almost anywhere else in the space. All through this display the use of white space is even more intelligent than the use of lettering because it is more of an art to use white space to real advantage. If this were a prize department, the Stillman would be close to a winner with this.

—*P. T. A.*—

Woman Press Agent Is Steadily Improving

Every little while we get a batch of stuff from Annabel Davidson, of the Strand, City and Rialto Theatres, Brockton, Mass., and each time she shows a marked improvement. At first she had a tough time between misplaced confidence in half tone cuts and a general unfamiliarity with the business, but she has kept plugging along until she has achieved a good standard of work. From the last batch we select two which are the best, but not much better than the others, for she has worked up to a good average. She still seems to feel that cuts are essential, but she gets good results from all type now and then. One recent display for "Foolish Matrons" gives a chat about the Broadway atmosphere of the production, the selling talk being set in the form of a cock-tail glass. For a change of pace it worked out well and the printer did his part. Mostly, however, she holds to cuts, but she is well past the stage where she will use even a poor cut rather than none at all. She wants line to work with or she throws it out, because she knows—now, that a cut is not worth the ink to smear it with unless it will help sell. She found two good cuts for this paired display, particularly that for Moran. This is about the best display for valued lines she has sent in, for she still runs a little too much to the conventional display, possibly because she cannot convert the printer. She fooled him with the Moran space by giving him a layout where he could not run all the lines straight across. She knows all about the difference in reading value between all cap and upper and lower case lines and she knows a lot more than many men who have been longer in the business, because she studies her subject. This last batch is twice as good as that sent in before and not at all comparable to the work she first sent in. This calls for comment rather than criticism.

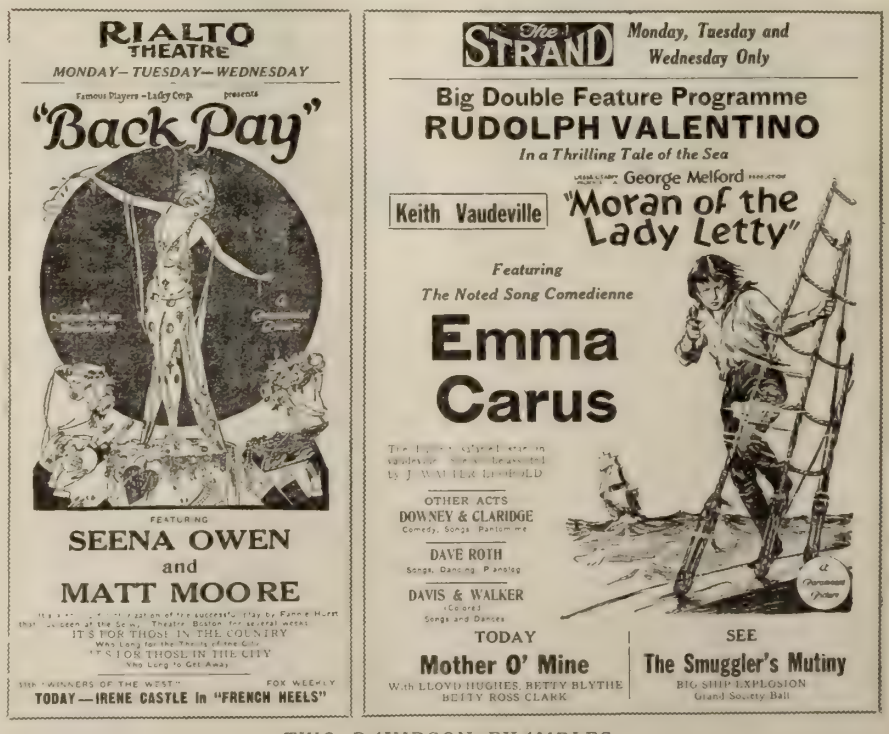
—*P. T. A.*—

Cost Little; Sold Much

J. P. Harrison, of the Hippodrome Theatre, Waco, used a simple puzzle to interest the kids in Wallace Reid's in "The World's Champion." He pinned it on one of the local papers.

It consisted of a wall, a pictured ace, a man reading a book, a spelled-out "the," a globe, a small "s," a capital "C," a ham, the letter "p," a human eye and the letters "on," making "Wallace Reid, the World's Champion." Any child under twelve solving this could get in free between three and five o'clock on the opening afternoon. There was a special show to about 420 children, with a song fest.

For the grown-ups he used a sporting goods store window with a pair of boxing figures in a miniature ring, animated by a motor. In the lobby he used a set of gymnasium apparatus, borrowed from the same store for a credit card, and put real bathrobes on the cutout of Reid to make it look more convincing.



TWO DAVIDSON EXAMPLES

In the Independent Field

By ROGER FERRI

The Passing Week in Review

AT last "I Am the Law" has been shown. This writer saw the picture at a special projection early this week. To say that this production, produced by Edwin Carewe in association with Bernie Fineman and B. F. Zeidman and distributed by C. C. Burr of Affiliated Distributors, Inc., lives up to the expectations prompted by the elaborate and effective advertising campaign that preceded it is putting it altogether too mildly. In the humble opinion of the writer, "I Am the Law" is the greatest Northwest production offered exhibitors. It has everything, but more than anything else it is possessive of those essentials that contribute to make the box office success. And after all while the aim of every producer is to reflect on the screen something that will entertain, the real goal is that jingling box office for without box office there can be no screen on which to project any picture.

I AM THE LAW" is something more than a Northwestern production. It is an animated record of some of the greatest melodramatic accomplishment show business knows. To fully appreciate the possibilities of this picture one has to go to greater extremes than merely look at it. It must be analyzed carefully and studiously. And when that is done there can be but one conclusion—that it is sure-fire. Take it from any angle. Story? Yes, and a mighty good one. Director? Edwin Carewe, one of the best we have. Stars? An army of them and each an established box office name. Photography? Great. Lighting? Couldn't be better. Settings? You've got to see the picture to fully appreciate them.

GIVING the public what it wants is anything but a task of simplicity. In these days satisfying that public appetite for entertainment is virtually a miracle, for the fickle theatregoers have this season been given everything and yet the year has been the most disastrous in the history of the business in most cases. There are those who won't go into your theatre unless you display prominently the name of some popular star. Then, too, there are those who insist on "a good story." Others will watch for the name of the director, etc., etc. But "I Am the Law" reaches out to all these theatregoers. Those who adhere to Shakespearian contention that "the play is the thing" won't be disappointed. Those who want names will find them in abundance in this production. And each player is a star in her or his own right. The movie fan who wants to know who directed won't be disappointed, for Edwin Carewe has never turned out a better picture than "I Am the Law."

SO much for your public. Now for the exhibitor—the Missourian type of exhibitor, the fellow who must be shown. We'll tackle him right here and now. In addition to story, names and directors, you have one of the greatest fiction writers that ever lived to exploit—James Oliver Curwood. But the chap who adapted the story for "I Am the Law" went that author one better. There are those who may differ, but facts are facts and even James Oliver Curwood's works can be improved upon and if "I Am the Law" is any criterion this most certainly has been done. The scenarioist has taken six of the greatest melodramatic moments known in show business and injected them into the Curwood story with amazingly wonderful results.

THIS move places the production in a particularly attractive class, for it provides it with a series of climaxes that, while not new, are modernized to the point where only the keen showman can detect them. For instance, the latter will recall a somewhat similar scene from the "Girl From the Golden West" in that thrilling moment furnished when the elder brother comes for his murderer-brother who is hiding, supposedly undetected, on a huge shelf built into the hut. And then there is that death scene where the murderer deserts a supposedly dying brother who has confessed to a murder he has not committed. This writer would like to point out all the important and interesting high spots, but space will not permit this. However, the picture is replete with surprises—agreeable and some remarkable surprises. Certainly, "I Am the Law" sets a new epoch in the production of Northwest pictures in that it treats a not new subject in a satisfactorily new and novel way.

INTERESTING, too, to the showman-exhibitor are the exploitation possibilities of "I Am the Law." You have a title that suggests tieups and box office pulling stunts galore. You have a popular author and director. But above all you have what in the vernacular of show business would be popularly referred to as a "million dollar cast." There are Alice Lake, star of many Metro productions; Kenneth Harlan, who has been leading man to Constance Talmadge and other stars; Gaston Glass, who distinguished himself in "Humoresque" and has supported Viola Dana and Shirley Mason in important roles and who is also a well-known stage leading man; Noah Beery, who has appeared with Douglas Fairbanks, Nazimova, and many others; Rosemary Theby, one of the best known feminine stars, and Wallace Beery, who did such good work in "The Four Horsemen of the Apocalypse." These are truly BIG names—names when put out in front of your theatre, backed by clever exploitation, will drag them into your house.

I AM THE LAW" is one bet no exhibitor will want to overlook. It's sure-fire as it stands. It meets every requirement and is not an ordinary offering. It's one of those truly *big* pictures that come once in every long while. Get back of it to the limit and you'll find yourself planning for the erection of a larger house in which to show the next one like it. You can't afford to pass it up, for in that case you'll be cheating yourself out of money —and there isn't anybody in this business who has made so much money this year that he can afford to cheat himself. It isn't being done. But it *can* be done—and you'll do it if you overlook this bet.

IT'S a picture that breathes everything that is human and no little praise should be bestowed on Director Carewe. He can well be proud of the production he has sent back East from Los Angeles. The cast is an intelligent one and works intelligently. All hands worked to advantage and produced a wonderful picture. We want to congratulate Mr. Burr on his acquisition of the distribution rights to such a splendid box office possibility and also to those speculative showmen-exchanges who didn't hesitate to buy in on the picture when the proposition was confidentially outlined to them. They'll all cash in, because it furnishes that sort of entertainment that no one can not help enjoy.

In the Independent Field

"What's Wrong with Women" Is Being Made with All-Star Cast for Equity

Davis Scores Again

Abe Warner Is Back in Gotham With Good News

Di Lorenzo Closes Important Deal

Four Warner Features Made by Harry Rapf on Coast, to Be Released in the Fall

Issue Novelties

New Series of Specials Starring J. B. Warner Named by Franklyn Backer

In the Independent Field

Scene from "White Hell," first of a series of eight productions made by Charles E. Bartlett Productions, Inc., for the State right market. Richard Travers is starred

"I Am the Law," to Be Brought to New York, After Big Runs Out of Town

The Edwin Carewe special, "I Am the Law," distributed through Affiliated Distributors, Inc., will have a Broadway showing at the Mark Strand Theatre the early part of June. This is one of the very few independent features the Strand Theatre has booked this season, and speaks volumes for the quality of "I Am the Law."

This now makes seven pre-release bookings secured in first-run houses of the country. "I Am the Law" was shown the current week at the State Theatre, Pittsburgh, being booked there by Joe Skirboll, distributor of the picture in that territory. J. F. Cubberly, Minneapolis, has booked a first-run in that city and St. Paul the week of May 14.

Louis Bache has booked the picture at Crandall's Metropolitan in Washington, D. C., May 21, and the same week it will be shown at the Rialto Theatre, Denver, Col. It was booked there by M. A. Klausner of the Mountain States Film Attractions, which controls the northwest territory on it. The week of June 18 the picture has been booked at the Imperial Theatre, San Francisco, and the Franklin Theatre, Oakland, California, by Louis Hyman of the All-Star Features Company, owners of the rights in California.

Johnny Hines in "Burn 'Em Up Barnes," went over like a million dollars at Gordon's Cambridge during the first three days of this week's engagement, according to our Boston correspondent.

J. Barney Sherry, who is a principal in the James Oliver Curwood-Pine Tree Pictures Corporation pictures, which Arrow is State righting, is being featured in New England in all the billing on "Thunderclap."

"The Expose of Sawing a Lady in Half" opened at Loew's State in Cleveland on Monday and proved such a big attraction that it virtually ran away with the bill.

The Torchy comedies, starring Johnny Hines are going over big. This week the latest Torchy comedy again played the New York Criterion, proving the biggest laugh vehicle put on at that house.

"Ten Nights in a Barroom," the L. Case Russell version of that famous melodrama, distributed by Arrow Film Corporation, again shattered records this week. This time the records were stacked up at Bandbox Theatre in Chicago.

Take it from Sam Harding of the Doric Theatre in Kansas Ctiy, Warner Brothers' "School Days," is one of the biggest draws of the season. He played it to two weeks' record business and is considering a return date.

"Sure good stuff and a winner for me," is the way Manager Ed. Noah, of the Liberty, Frankford, Mo., described "Blue Blazes," starring Lester Cuneo.

Reports on Arrow's "The Golden Trail," starring Eva Novak, are commendable. This picture has been doing excellent business. Phil Rand, of the Rex Theatre, Salmon, Idaho, this week reported heavy receipts on it.

Bill Creal, of the Suburban Theatre of Omaha, Neb., was in a tight fix last week. He had booked a feature, but for some unknown reason this picture flopped, and Bill, in an emergency, grabbed "The County Fair" and much to his surprise this picture drew business. The kiddies ate this film up, says Bill.

Harold Wendt, of the Rivoli Theatre, Defiance, O., had a hard time with "The Ranger and the Law," starring Lester Cuneo, but he worked industriously and managed to make back what he had invested, but no more.

Sam Harding recently brought back "Mickey" to his Liberty in Kansas City. The feature drew well and went over on the strength of the account it gave of itself when last shown in that city.

The Rialto of Columbia, S. C., played "The Right Way" on a percentage basis and through clever exploitation the picture drew enough to permit all hands interested to smile.

The Liberty, Kansas City, has no kick to offer on "Ten Nights in a Barroom," the Arrow miracle feature, for the feature cleaned up for the house. It was elaborately advertised and exploited.

ALBANY, N. Y.—Filmu of New York. Capital, 50 sahres preferred stock, $100 each; 100 shares of common, no par value. Active capital, $5,000. Incorporators, L. L. Hayward, J. Smith, C. Isaacs.

Bank of Rome Seek to Force Weiss to Give Up Bible Films

Francesco Cafiera, vice-president of the Bank of Rome, has filed suit in the Supreme Court of New York seeking to restrain Weiss Brothers and Artclass Pictures Corporation from selling and also to give up the negative of "After Six Days." The ground for this suit, according to the papers filed, is that the negative was delivered to Weiss Brothers without authority and before a contract for distribution in this country was made.

The complaint further alleges that the Bank of Rome loaned 1,400,000 lira to Armando Vay and Antonio Gariazzo, the producers, after they had spent 1,000,000 lira of their own money. Cafiera claims he now owns the picture, which is 25,000 feet in length, with 22 episodes. The picture, it is alleged, went into the hands of the bankers when the producers could not meet the loan.

Cafiera charges that after offers from Americans of from $200,000 to $300,000 had been made the picture was brought to this country suddenly to avoid imposition of a higher duty on film imports and that Jack T. Cosman, who, the papers charge, was authorized to negotiate for an American distributor, made a contract with Weiss Brothers without consulting the bank.

The complaint charges that plaintiff notified Cosman that it would not accept the deal, which provided for $25,000 in cash and a share in the profits until they reached $150,000. Plaintiff sought an outright cash consideration of $150,000, characterizing the terms as unfair in as much as this country constitutes, according to complaint, 85 per cent. of the world's market.

From the Weiss Brothers came word that a deal is under way to settle the matter out of court.

Tribune Productions, Inc., this week instituted suit against Florence Reed in the Supreme Court, seeking to recover $4,413, representing a balance due on notes of $7,650, alleged to have been made in 1919 and 1920.

Peacock Productions, Inc., of Oklahoma and Tulsa, Okla., has applied in the Supreme Court to set aside service of papers in a suit by the 114 West 30th Street Corporation to collect on a note given in Kansas City for films sold in Missouri and sent to that territory. Morris Fink, president of the company, states that the papers were served on him while he was in New York, claiming that since the firm does not do business in New York the courts have no jurisdiction over his corporation.

Johnny Hines Will Start Work On Next Feature On June 15

Production on the second Johnny Hines feature, "Go Get 'Em Gallagher," will start on June 15 at the Glendale studios in Glendale, L. I., according to announcement made this week by Producer Charles C. Burr. Affiliated Distributors, Inc., will handle the distribution on a State rights basis. No director has as yet been named. The cast is now being selected.

The first Johnny Hines' feature, "Burn 'Em Up Barnes," has made considerable money for exchangemen and exhibitors and is still doing splendid business.

Edward Dillon may place his newly-made picture, "Gold Plates," on the State rights market. The picture has been cut and assembled, but is not yet titled. In the cast are E. K. Lincoln, Florence Dixon, Hedda Hopper, Cyril Chadwick, Margaret Seddon, Richard Carlyle, Charles Hammond, Julia Swayne Gordon, Maude Turner Gordon and Emily Fitzroy.

"I Forgive" is the title of a new feature of which this department has heard much, but not seen. William Roubert, with offices in the R-C Building, New York, has the picture.

Rapid progress is being made on the "Cap'n Kidd" serial starring Eddie Polo, which the Star Serial Corporation is State righting successfully. Work has been started on the eighth episode.

Bernie Fineman, one of the producers of "I Am the Law," the Edwin Carew production, is still in New York. He will remain here for several weeks. The picture opens at the New York Strand in two weeks.

Work on the last Educational-Johnny Hines comedy has been started. The last of the pictures contracted for under the arrangement between C. C. Burr and Educational will be delivered early in June, it is said.

The Vimy Film Corporation of Pittsburgh, according to a report, is planning the production of several features for distribution in the State rights market.

Announcement was made by Irving Lesser of the Western Pictures Exploitation Company in New York this week that the title of "Ridin' Wild" has been changed to "The Sagebrush Trail."

Sir Arthur Conan Doyle last week attended a special showing of Edward L. Klein's feature, "The Closed Door" and commended the picture as one of the best he has seen.

Buys "Heedless Moths"

Equity Pictures this week announced the sale of "Heedless Moths," featuring Audrey Munson to the Creole Amusement Company of New Orleans for the states of Louisiana and Mississippi. "Heedless Moths" is the dramatic story of an artist's model life, enacted by one of the best known models in the country. Miss Munson has received an immense amount of publicity in newspapers throughout the country.

Fox Bookings

The Climax Film Corporation of New York, which is handling the Arrow novelty picture, "Watching Eyes," starring Kiki, the fascinating little Pomeranian, announced this week that William Fox has booked Kiki's first production over his entire New York circuit.

In the Independent Field

Prominent Theatres Book "Your Best Friend"— Thirteen State Right Buyers Purchase Film

Thirteen exclusive territorial deals have been successfully consummated to date by Harry M. Warner, of Warner Brothers, with the Harry Rapf production, "Your Best Friend," featuring Vera Gordon, and it is intimated that the entire country will have been disposed of within the next fortnight.

Many prominent theatres throughout the country are said to have booked the picture. The Screenart Pictures Corp., of Boston, controlling the New England rights, have already booked the feature to be shown throughout the entire S. Z. Poli circuit; at the Broadway, Lawrence, Mass., and many other other theatres in their territory.

Close on to 100 theatres are said to have booked the film in Texas and Oklahoma, and more than 200 houses have signed in the Greater New York territory. Other theatres that have contracted to show the attraction are the Strand, Cincinnati; Orpheum, Akron; Colonial, Columbus; Strand, Milwaukee; Palace, Long Beach, Cal.; Colonial, Sioux Falls, S. D.

Vera Gordon, in addition to her tour of the leading vaudeville theatres in a one-act playlet, will make personal appearances at the Strand, Cincinnati; Orpheum, Akron; Colonial, Columbus, and the Strand, Milwaukee. Many theatres are said to be negotiating for the appearance of Miss Gordon in conjunction with the exhibition of the Warner feature.

The thirteen State right buyers that have purchased the pictures include the Independent Film Corp., Philadelphia., for Eastern Pennsylvania, Southern New Jersey, Maryland, District of Columbia, Delaware and Virginia; Big Feature Rights, Louisville, for Kentucky and Tennessee; M. Mitchell, Atlanta, for Georgia, Florida, Alabama, North and South Carolina; Tri-State Film Exchange, Minneapolis, for Minnesota, North and South Dakota, Wisconsin and Upper Peninsula of Michigan.

Warner's Exchange, Detroit, for the State of Michigan; S. & O. Picture Corp., Los Angeles, for California, Nevada, Arizona and Hawaii; Creole Enterprises, New Orleans, for Louisiana, Mississippi, Panama Canal Zone and Pensacola, Florida; Screen Art Pictures, Boston, for the New England States; Kkality Pictures, Inc., Seattle, for Colorado, Wyoming, Utah, Idaho, Alaska, Washington, Oregon and Montana; Apollo Exchange, New York for Greater New York and Northern New Jersey; Specialty Film Co., Dallas, for Texas, Oklahoma and Arkansas; Associated First National Pictures, Pitsburgh, for West Virginia and Western Pennsylvania; Skirboll Brothers, Cleveland, for the State of Ohio.

"Your Best Friend" is said to tell a story of mother love in its most poignant phase. It was written and directed by Will Nigh.

Sawing Lady Expose Is Going Like Hot Cakes

The film "Expose of Sawing a Lady in Half" continues to interest State right buyers, according to Louis Weiss, of Clarion Photoplays, Inc. Another sale of this subject has been made to Cy Griever, of Griever Productions, Inc., of Chicago. Griever has acquired Northern Illinois and Wisconsin. Following the closing of this contract, Louis Weiss was in receipt of wired information from Griever that Jones, Linik and Schaeffer had booked "Sawing a Lady in Half" for their entire circuit of theatres in Illinois. In addition to these bookings, this film has found a place on the programs of such representative houses as Riesenfeld's Rialto, New York; Davis' Grand, Pittsburgh; Loew's State, Cleveland; Symphony, Los Angeles; Shubert's Rialto, Newark, etc.

Independent Incorporations

RICHMOND, VA.—First National Amusement Corporation; capital stock from $100,000 to $500,000. Officers, John F. Pryor, president; J. C. Hester, secretary; E. D. Craver, Frank Ferrandini and L. O. Wendeberg.

ALBANY, N. Y.—Jack White Corporation. Capital, $200,000. Incorporators E. Krachie, A. Skillman and H. G. Liese.

OLYMPIA, WASH.—West Coast Distributors, Inc. Capital, $100,000. Headquarter sin Seattle. Incorporators, N. R. Snyder, F. W. Bowen, W. B. Ackles. quarters in Seattle. Incorporators, N.

ALBANY, N. Y.—Effanem Photoplays Inc., of New York. Capital, $100,000. Incorporators, W. J. Nehb, H. J. Blanz and H. D. Symonds.

ALBANY, N. Y.—Lightning Film Corporation of New York. Capital, $100,000. Incorporators, J. Judiche, S. Dushey, R. H. Rubin.

DOVER, DEL.—Ozark Studios. Capital, $100,000. Incorporators, Bernard Wilber, Oscar Fisher, L. L. Papin.

NASHVILLE, TENN.—Moore Feature Film Company of Knox County. Capital, $50,000. Incorporators, H. H. Moore C. H. Newell, L. C. Baket, W. H. Richards and Helen Richards.

ALBANY, N. Y.—E. D. Davidow Productions, Inc., of New York. Capital, $25,000. Incorporators, E. and S. S. Davidow, I. Helstein.

"Wedding Dumb Bells"

"Wedding Dumb Bells" is the title of the third release of the Sunrise Comedies that C. B. C. Film Sales Corporation is distributing. These comedies, two-reelers, are growing rapidly in popularity.

Federated Elects Joe Brandt Executive Director; Negotiating for Big Features and Shorts

Pittsburgh, Pa. (Special)—The Board of Directors of the Federated Film Exchanges of America met at the William Penn Hotel, here, on May 10, 11 and 12 and perfected plans that will enable the Federated to forge to the front as a factor in the distribution of a selected series of pictures.

In reviewing the activities of their operations during the past year, the Federated concluded that while individual members in their respective territories had done much to convince the exhibitors that if given the proper support they will and have bought pictures that have made real money for the exhibitors. The plans, which were adopted at the Board of Directors' meeting, will enable the Federated to widen the scope of their operations so that the Federated will be able to present a solid front nationally as well as in the individual territories.

Joe Brandt was elected executive director of the Federated and immediately after his appointment suggested a policy that will include the purchase of probably some big features and short subjects.

Considerable time was devoted to the question of whether a series of pictures with a one prominent star was preferable to a pictures without a star, but with good strong stories and a nationally known director.

Federated will canvass the entire territory to determine which course, in the opinion of the exhibitor, is the best plan to follow, and Mr. Brandt will more than welcome suggestions from the exhibitors as to what, in their opinion, is the most preferable —a star, or a story, or a director.

The directors present at the meeting included: Joe Friedman, Celebrated Players Film Co., of Chicago; Sam Grand, Federated Film Exchange, of Boston; Ben Amsterdam, Masterpiece Film Attractions, of Philadelphia; Bobby North, Apollo Film Exchange, of New York City; Harry Charnas, Standard Film Exchanges, of Cleveland, Pittsburgh, Detroit; Pete Oletsky, Federated Film Exchange, of Baltimore.

Looks like Federated has finally got started and is determined to make its presence felt in the field. The convention here was a spirited affair without the waste of a single second, all the time being devoted to the transaction of the considerable business that confronted the franchise holders.

Representatives of many independent producers were on hand during the meetings. It was rumored that all the product of Pacific Film Corporation would be distributed through Federated. However, this report was not official and no one would verify or deny it.

The selection of Joe Brandt as executive director was a popular move, for Joe is one of the best liked men in the business.

Bobby North, of New York; Ben Amsterdam, of Philadelphia, and Sam Grand, of Boston, came on from Washington where they attended the exhibitor convention.

Incidentally, it became known here for the first time that the Federated Exchange, formerly Warners' of New York, also will be known as the Apollo Exchange. Bobby North owns this office.

Beau Brummel Julius Singer, representing John J. Hayes, of Pacific Film Corporation of Culver City, Cal., was on hand.

The death of Maxwell Karger came as a distinct shock to the franchiseholders, for it had been previously rumored that he was to make a series of pictures for Federated. This report, too, was not verified.

Making "Deserted at the Altar"

Another of the old-time successful melodramas will be filmed for the State rights market by Phil Goldstone. This makes three producing units for this successful young producer who is also producing the series of Richard Talmadge and Franklyn Farnum Features.

It is "Deserted at the Altar," which toured the country as a road attraction for many years under the management of the well known showmen, Percy Williams and Pierce Kingsley and was one of the biggest money makers in show business.

Fecke Purchases "Yankee Doodle, Jr."

Negotiations have finally been consumated between M. J. Burnside of New York, and Geo. M. A. Fecke of Boston, whereby the Motion Picture Corporation, Boston, Massachusetts, of which Mr. Fecke is president, will distribute the six-reel feature, "Yankee Doodle, Jr.," throughout the New England States.

"It is my belief," said Mr. Fecke, "that 'Yankee Doodle, Jr.,' is one of the biggest bets offered."

SHADOWS

grow large and confusing as the sun sinks. Many film corporations, seeking prosperity through the play of

SHADOWS

on the silver screen, producing what we call "motion pictures," have thought they were really growing big at the very time that they were about to go out of existence.

Second National Pictures Corporation

is founded and conducted on sound principles, distributing the best available pictures by systematic methods, reducing the overhead to a minimum, and therefore its growth is genuine and permanent.

RELEASES:

"THE NIGHT RIDERS," in which Maudie Dunham, Albert Ray and Andre Beaulieu represent striking types in the visualization of Ridgewell Cullum's great story of the Northwest;

"BROKEN SHADOWS," an Irish romance from the famous novel, "Nance," by Charles Garvice;

"HER STORY," by Dion Titheradge, featuring Madge Titheradge;

"DAVID AND JONATHAN," picturization of the popular novel by E. Temple Thurston, with Madge Titheradge.

Second National Pictures Corporation

140 West 42nd Street, New York

In the Independent Field

Hollandia Will Produce in Europe; Apfel to Direct, Greeley-Blackwell Starred

A contract of gigantic proportions has just been consummated between the Hollandia Film Company, represented by Miss Elsie Cohen, and certain stars and director, whereby a complete American producing unit will proceed at once to Holland to start work on several massive features. Miss Evelyn Greeley, because of her popularity in Europe, as well as in America, will star in the new Hollandia super-features.

Carlyle Blackwell, long a screen favorite, will co-star with Miss Greeley in the Hollandia productions. Mr. Blackwell left the screen temporarily to appear as a headline attraction for the United Booking Offices over the Keith and Orpheum circuits, and has just completed sixty-two consecutive weeks in Chicago. Mr. Blackwell cancelled all present contracts to accept the Hollandia engagement.

Of importance was the selecting of a director who is capable of producing features of the magnitude contemplated by the Hollandia Company. For over two months Miss Cohen has been studying American productions and American directors and she selected Oscar Apfel, director of "Auction of Souls," "Ten Nights in a Bar Room" and others, and who is credited with never having produced a failure. Mrs. Apfel will accompany her husband.

Miss Cohen is highly elated over securing these famous stars, and stated that with the magnificent scenery that Europe affords and with American artists and directors the Hollandia features will be perfect in every detail.

The new studios in Haarlem, Holland, are said to be among the best in the world and many American producers while abroad visit the Hollandia Production Center to study the marvelous new equipment. They are the only motion picture studios in Holland.

Producers Security Corporation, American agents for the Hollandia Film Company, is non commital on the title of the first Hollandia feature, but admitted that Joseph Farnham adapted the play and prepared the script.

Miss Cohen and her newly acquired director and stars will leave on SS. Majestic, May 20th, and, after a stop of one week in London, will proceed directly to Haarlem, Holland.

WILL GO ABROAD

Carlyle Blackwell and pretty Miss Evelyn Greeley will be co-starred in new picture to be made in Europe

Book Arrow Films

Richards and Flynn of Kansas City have booked the three Dustin Farnum re-issues from Arrow. These include, "A Man's Fight," "The Light of Western Stars" and "A Man in the Open,' which have been highly praised by press and public alike.

Tarzan Shown Thruout World

Louis Weiss has announced the sale of "Adventures of Tarzan" the fifteen episode serial starring Elmo Lincoln to every territory in the world with the exception of two in this country and two abroad. This serial was sold via the state right market in this country. At the present moment the territories unsold are New England and Washington, Oregon, Northern Idaho and Montana. The film has been sold to every foreign country excepting Spain and Portugal and Scandinavia.

Dr. Shallenberger of Arrow Is of Opinion That Autumn Will See General Boost in Business

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, who, accompanied by Richard Weil of the Arrow Publicity Department, was a visitor at the M. P. T. O. Convention in Washington, returned to New York on Thursday greatly pleased at the feeling of optimism and confidence which he noted in his contact with the exhibitors. Dr. Shallenberger said:

"While we all realize that some time must necessarily elapse before things are exactly as they should be, the fact remains that business conditions, I refer now mainly to conditions within the motion picture industry, have very decidedly altered for the better. During the three days that I was in Washington I talked with a very large number of exhibitors and found them all if not boastful about the money they were making at least optimistic and looking forward to a speedy return of prosperity.

"We know that under normal conditions the summer months are the worst in our particular line of endeavor; therefore, it is not to be expected that, coming directly on top of the slump, this summer will see any exhibitor fortunes amassed. But I do believe that beginning with next fall we're going to see an infinite betterment of conditions. This will be brought about by two things, the economic readjustment which is now taking place and the calibre of a good many of the productions which will be nationally released at that time. While a great many causes have united to keep people out of theatres there is no denying the fact that the chief of these has been the quality of a large percentage of the pictures themselves and the general resemblance of one to the other.

"That there will be quality productions is a foregone conclusion. My company will offer a most pretentious programme, full details of which will be published very shortly. But I don't for a single instant mean to imply that Arrow pictures alone will be worthy the consideration of exchange men and theatre owners. I have definite information to the effect that before the end of this summer a very large number of worthy independent pictures will reach the screen. *And that is what the screen needs*—worthy independent productions and not the inferior factory-made product which have actively discouraged motion picture theatre attendance and which, it is devoutedly to be wished, will soon be things of the past."

Big Feature Program Announced by C. B. C. for Coming Season

C. B. C. Film Sales Corporation this week announce an extensive feature program embracing a series of six melodramas, the titles and subject matter of which promise good box office value. The first of the series will be "More To Be Pitied Than Scorned," starring Rosemary Theby. Philo McCullough also plays a leading role. Edward Le Saint, producer of many Fox successes, directed.

Second on the list is "Only A Shop Girl," based on Charley Blaney's melodramatic thriller. The others on the list are "Sidewalks of New York," "Pal O' Mine,' "The Lure of Broadway" and "Forgive and Forget." All are said to be played with all-star casts.

Work on First of New Hallroom Series Near Done

Work on the new series of the popular Hallroom Boys Comedies has been begun on the Coast, according to word from Harry Cohan, the producer, and actual production work on the first picture is almost completed. The picture will be ready for final editing within a week. Noel Smith directed this comedy.

Polo Serial Is Shown in South

The first three installments of the Eddie Polo serial, "Cap'n Kidd," Eddie Polo's first independent serial, which Star Serial Corporation is distributing, have already been released in the Kentucky and Tennessee territory controlled by Big Feature Rights Corporation. Lee Goldberg, of that company, has written that last week three episodes of the serial were playing big bookings and went over with a big bang.

Merit Buys Two

Merit Film Corporation of Minneapolis this week took over the Minnesota rights to two Harry Myers features, "On the High Card" and "When the Lad Came Home," westerns, from Arrow Film Corporation.

Ninth Carnival

The ninth issue of the Carnival Comedies, being State righted by C. B. C. Film Sales Corporation, is entitled "Telephone Troubles," starring Earl Montgomery.

In the Independent Field

Bobby North and Larry Weber to Handle Distribution of "Curse of Drink"

News of the sudden purchase of "The Curse of Drink," the screen version of Charles Blaney's melodrama, by Ben Blumenthal, president of the Export and Import Film Company, has been followed by another important announcement by this company.

Bobby North, of the Apollo Exchange, Inc., put in a bid for the New York and Northern New Jersey rights on the production, and it was accepted, so consummating one of the fastest turn-overs of an independent picture on record.

After viewing "The Curse of Drink" for the second time Mr. North put in a bid for the entire American rights. This was not accepted, but after a series of conferences a compromise was arrived at. As a result a contract was signed, L. Lawrence Weber and Bobby North taking over a half interest of the picture for the American rights.

The Apollo Exchange, Inc., under the terms of the contract, will distribute the production on the independent market in this country. It will be held for fall release. Bobby North's exchange will release the picture in New York and Northern New Jersey.

The Apollo Exchange, Inc., recently purchased the New York and Northern New Jersey rights of "The Jungle Goddess" from the Export and Import Film Company and is now releasing it.

"The Curse of Drink" is a seven-part feature directed by Harry Hoyt.

John Kimberly, executive manager for Nu-Art Pictures Corporation, says that "Where Is My Wandering Boy Tonight;" is cracking box office records in the Buffalo territory. Manager Fred Shafer of the new Lafayette Square, Buffalo, and Fay's Theatre in Rochester tacked up new records with this subject. Nu-Art is now installed in its commodious offices in the new Beyer film building in the Queen City of the Lakes. The company will soon start a drive on "Determination."

Syd Samson, manager of the Buffalo Grand & Warner office, is now supplying exhibitors a complete show in one shipment—a feature, comedy, scenic, cartoon or educational and advertising—all at once. It's called the Federated Economy Locked Show. Syd says the show is offered at prices that make summer business profitable. The same stunt is being worked in the Albany Exchange.

Paul Richrath has opened temporary headquarters in Buffalo for American Releasing Corporation in the Warner building, sharing space with Niagara Pictures Corporation. The Strand is now screening several of the company's products, including "Bluebeard, Jr.," "The Cradle Buster," "Cardigan," and "The Lying Truth." The house has booked "Sisters" for a solid week run in June.

George Ferguson, Nu-Art salesman in Buffalo, is passing the cigars. It's a boy. Congratulations, George.

Commodore Howard F. Brink of the Grand & Warner sales staff in Buffalo is now touring the territory in a new Buick coupe. Prosperity is written all over Howard's short front these days. Earl Brink, booker at Paramount, sure is front of his rich papa. We know now "Why Girls Leave Home." They see Howard in that new Buick—and well you know the rest in the books you have read.

Mike Resnick has resigned from the American Releasing staff in Buffalo to join R-C Pictures. He succeeds H. E. Hughes.

The new Grand & Warner film building at 265 Franklin street will be ready for occupancy in a week or two, and Manager Sydney Samson is planning a big time as a formal opening. United Artists' will have space in the building.

Louis Rosenberg, special representative for De Luxe Feature Film Service of Seattle, has returned from Montana where he reports things picking up for the industry. He leaves this week for Spokane and Eastern Washington, thence to Portland.

"The Battle of Jutland" opens May 27 at Gus A. Metzger's Rivoli Theatre, Portland, Oregon. This three-reel Educational feature is taking well throughout the Northwest territory, depicting the only naval battle of the war.

Jack Lannon, president of Greater Features, Inc., of Seattle, is making a trip throught the Montana territory meeting exhibitors and visiting the new Butte office.

Charles Gilmore, general manager of Arrow Film Corporation, out of Denver, is expected at the Stattle office next week. J. A. Conant, Northwest Division manager, is in Portland on business. He will return the end of this week.

L. K. Brin of Kwality Pictures of Seattle has returned from Denver, where he went to establish a new office.

Ben Amsterdam of the Masterpiece Film Attractions, Philadelphia, is forging straight ahead. Recently closed for distribution in this territory (eastern Pennsylvania and southern New Jersey) series of Felix Novelty cartoons. The first two releases have been shown at the Stanley Theatre and have been booked over the entire Stanley circuit. "Out of the Inkwell" is another cartoon just acquired and going strong, being backed by a clever advertising campaign. "His Nibs," featuring Chic Sale, will be held over for the fall. "Wandering Boy" during the past week broke all attendance and gross receipts at the State Theatre, Wilkes-Barre, and the Orpheum, Scranton.

Jay Kenter of the Royal Pictures, Philadelphia, reports a very successful and big week of the initial engagements of "Determination" the week of May 1, at the Arcadia Theatre, Reading. During the entire week Misses Iren Tams and Gene Burnell, leading screen stars of the production, made personal appearances three times daily to overcrowded houses.

Oscar Neufeld, copartner of Tony Luchesse, of the De Luxe Exchange, Philadelphia, was married May 4 to Miss Rose Osar, and just returned from his honeymoon—an auto trip through Virginia, Washington and Maryland. The happy couple are receiving congratulations from all their friends.

Graphic Change Opens in South

Further expansion of the Graphic Film Corporation was announced this week when Ivan Abramson contracted with J. E. Pearce of the Pearce Films, Inc., to establish a Graphic Film Exchange in New Orleans, La. This territory will include Louisiana, Mississippi, Mobile, Southern Alabama and Florida west of the Appalachicola river. The consummation of this deal brought Abramson in touch with the foremost independent distributing exchange in the South, for the Pearces have been connected with the Motion Picture Industry since 1905. Their first venture was known as the Birmingham Film & Supply Co., which later was changed to the Imported Film & Supply Co., during which time hey aided materially in the development of the motion picture industry in general.

HERE'S A BALLYHOO RIGHT ON PENNSYLVANIA AVENUE
Eddie Bonns of Warner Brothers and Lou Berman of Philadelphia made Washington, D. C., sit up and take notice with a clever street parade during the exhibitor convention

Second National Will Produce Two More in Canadian Rockies

Charm is declared to be the outstanding quality of "Brenda's Heritage," a photoplay scheduled as an early June release by Second National Pictures Corporation. Based upon a lost heiress theme, it deals with the childhood and girlhood of Brenda on a canal barge, the girl believing herself to be the daughter of the bargee and his wife. The picture is said to provide many unusual and interesting situations. Marjorie Villis, James Knight and Bernard Dudley, who won fame throughout the United States by their portrayal of characters in "Romany," the gypsy photodrama, enact the leading roles.

Three More Sales Completed on Eddie Polo's "Cap'n Kidd"

Three new sales, all of them important ones and covering important territories, was the number made this week on the Eddie Polo serial, "Cap'n Kidd," through the Star Serial Corporation, which controls world rights to this serial. Joe Brandt, president of the company, who returned this week to his New York offices from a trip to several of the important key cities, reports that interest in this serial is high throughout the country.

The remainder of the Southern territory was disposed of this week on "Cap'n Kidd" when First National Pictures, of Charlotte, purchased rights to it for North Carolina, South Carolina, Florida, Georgia and Alabama, and Creole Enterprises, of New Orleans, took over rights in their territory, which includes the States of Louisiana and Mississippi.

Another sale closed this week was that to Richards & Flynn, of Kansas City, for all of Kansas and Western Missouri. With these sales made exactly three-quarters of the entire territory has already been disposed of on "Cap'n Kidd," with territorial rights already signed up in 32 States.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Write us that you'd like a free supply of report cards.

Associated Exhibitors

HANDLE WITH CARE. I played this on a Saturday and was so busy I didn't get a chance to inspect it—but patrons did a lot of walking out in it and then I busied myself getting opinions from those who "stuck it out" and 90% of them agreed it was "punk." Advertising; usual. Patronage; health seekers and tourists. Attendance; poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WOMAN, WAKE UP. Florence Vidor in excellent picture. Put on with average advertising; picture enjoyed good business. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Equity

BLACK PANTHER'S CUB. One of the best releases of the year. A popular subject, well photographed and acted. Rich scenes and sets. An all around big picture. Advertising; cuts, heralds, slides, ones, threes, sixes, twenty-four, photos, newspaper, window cards, banner. Patronage; all classes. Attendance; good (with bad weather). W. R. Fairman, Queen Theatre, Bryan, Texas.

First National

HOME TALENT. Good comedy from start to finish; kept the crowds laughing. Advertising; photos and ones. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

LOTUS EATER. A highly improbable, entertaining and amusing picture, with John Barrymore. That seems contradictory, still it's just that! Exhibitors can get some money with this. I did; but you've got to advertise it right or you'll get an awful scolding from patrons who, after seeing "Jekyll and Hyde" with Barrymore, will expect acting such as Barrymore is capable of. But this is a comedy drama of contrasts—a fantasy—and if you tell them just what they will see and to stretch the imagination, they'll like it a lot. It's well acted, delightfully sub-titled by George Ade, and photography is all you could wish for. It's different. Play it! But take particular pains to let them know JUST WHAT KIND OF PICTURE IT IS and hammer home the fact that a Lotus Eater lives in a state of dreamy enjoyment. Advertising; house programs, newspapers, ones and threes. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MOLLY O. A very pleasing picture that starved to death here, beause of the many "lemons" previously made (patrons opinion) by Mabel Normand. Advertising; big. Patronage; high class. Attendance; extremely poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

SIGN ON THE DOOR. Norma really does some acting in this one and it is better than the average. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

SKY PILOT. An older picture, but a real good one. Fine characters, well portrayed; and done in fine style. Big thrills, and gets sympathy of audience. Attendance; good. Ben S. Morris, Temple Theatre, Bellaire, Ohio.

SMALL TOWN IDOL. Just a fair comedy; lacks the punch to make it a real, live one. Advertising; newspaper, slide, six ones, three, six, mailing list, 11x14s. Patronage; mixed small town. Attendance; fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

Books By Reports

"I have read all the reports, press dope and advertising matter in the past twelve years that I have been an Exhibitor. I consider Straight From the Shoulder Reports from the Exhibitors, with the town and name to them, better than any dope that I can get on the shows, and I book most all my shows from these reports now.

"I would not do without these for ten times what your subscription is per year. They are great. Lots of times there are program shows that should be specials, and lots of specials ought to be program. But if you will read these reports you can learn lots."—A. MITCHELL, DIXIE THEATRE, RUSSELLVILLE, KENTUCKY.

TWIN BEDS. A riot of laughter, with nothing that anyone could object to in the whole picture. Advertising; posters and papers. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

WIFE AGAINST WIFE. Several remarked it was a good picture. Patronage; family. Attendance; poor. R. J. Relf, Star Theatre, Decorah, Iowa.

WOMAN IN HIS HOUSE. Splendid! We underestimated this and did not boost it as much as it deserves. Class 100%. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

WONDERFUL THING. Pleased everybody. Norma Talmadge is well liked here and always draws a crowd. Advertising; cuts, photo and slide. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Fox

BAR NOTHING. Good. Advertising; three sheet, one and photos. Patronage; general. Attendance; good. Henry R. Fitton, Liberty Theatre, Piney Fork, Ohio.

FOOTFALLS. A truly great story well done in all respects. Held audiences attention throughout. Advertising; heavy. Patronage; mixed. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

LITTLE MISS SMILES. With Shirley Mason, an excellent picture which enjoyed good business and pleased. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

NIGHT HORSEMEN. This Tom Mix picture has some fairly good stunts, and is up to the average of Mix productions. Advertising; usual allotment of advertising matter. Patronage; general. Attendance; good. Jack Kaplan, Royal Theatre, South Dallsburgh, New York.

OVER THE HILL. The best picture we ever had in Sapulpa. Pleased 100%. Ran four days and it is the talk of the town. Advertising; billboards, lobby, newspaper, handbills. Patronage; high class. Attendance; good. Mrs. W. E. Arthur, St. Denis Theatre, Sapulpa, Oklahoma.

QUEENIE. Fairly good program picture. Patronage; best small town. Attendance; fair. W. E. Tragsdorf, Neillsville, Wisconsin.

QUEEN OF SHEBA. Most wonderful picture. It seems to have everything but does not appeal to the regular movie fans. We have to see the first big spectacular picture yet that we could call a box office success. The public does not appear to want them. Attendance; fair. Ben S. Morris, Temple Theatre, Bellaire, Ohio.

SKY HIGH. Plenty of action and beautiful scenery of the Grand Canyon. Advertistising; regular. Patronage; small town. Attendance; good. Thos. J. Romine, Isis Theatre, Roseville, Illinois.

TO A FINISH. Fine picture: Buck Jones at his best. Liked by all. You can't go wrong on this one. Advertising; six and one sheets, slide and heralds. Patronage; mixed. Attendance; good. A. B. Kreiser, Majestic Theatre, Myerstown, Pennsylvania.

UP AND GOING. Tom Mix always pulls the crowd because he never makes a poor picture. Give me Fox programs, best on the market for me. Advertising; one, three and 24, photos. Patronage; all classes. Attendance; good. G. K. Nenes, Liberty Theatre, Miami, Arizona.

Straight from the Shoulder Reports

Goldwyn

DANGEROUS CURVE AHEAD. Pleasing subject and delightfully handled. This will please 90% in any locality and that means it's good. Advertising; sixes, threes, ones, cards and heralds. Patronage; small manufacturing town. Attendance; good. M. V. Cousins, Peoples Theatre, Pineland, Texas.

WET GOLD. A wonderful picture. Will stand boosting. Best sea story I ever ran. Advertising; lobby, newspaper, handbills. Patronage; mixed. Attendance; fair. Mrs. W. E. Arthur, St. Denis Theatre, Sapulpa, Oklahoma.

GLORIOUS FOOL. Helen Chadwick and Richard Dix in a picture that pleased and enjoyed good business. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Wid Gunning, Inc.

THE BLOT. Pleased audience, except the ending. Apparently the sad end was not needed. Advertising; ones, two threes and five sixes. Patronage; good class. Attendance; far. Vin Votalats, Myrtle Hall Theatre, Thornton, Rhode Island.

OLD OAKEN BUCKET. Something new in pictures, and they sure liked it in this town; had more favorable comment on this than on any other picture shown in past year. Also had people out who had not been in the show in a year. You can promise them a beautiful picture and a clean one. Advertising; every way known. Patronage; mixed. Attendance; good. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

OLD OAKEN BUCKET. Very good picture. Received a great many compliments on it. THIS KIND OF A PICTURE HITS CENSORSHIP A WALLOP. Advertising; three, four, ones, photos. Patronage; small town. Attendance; fair. K. C. Collins, Amusu Theatre, Stratton, Colorado.

Hodkinson

BREAKING POINT. A good program picture which should please most of the movie fans as it will teach them a lesson. Advertising; cards slide, paper. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

KEEPING UP WITH LIZZIE. One of the cleanest comedy dramas ever screened. Even patrons who seldom like anything but Westerns thought this great. Advertising; ones, threes and photos. Patronage; small town. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

CAMERON OF THE ROYAL MOUNTED. Personally I think this one of the best pictures I have run to date. This type of picture is almost a sure fire for any exhibitor. Advertising; put a little extra behind this, and results satisfactory. Patronage; neighborhood. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Metro

BIG GAME. Pleased about 70%. Personally believe this to be nothing more than an average program picture. Patronage; general. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

TURN TO THE RIGHT. Alice Terry. Picture excellent; did a week's good business, due partially to extensive newspaper articles and advertising which aided in the exploitation of the production. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

Paramount

CALL OF THE NORTH. Patrons were surprised to see Holt in this type of role, but it pleased. The Northern scenery was good. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE CRADLE. A sweet little picture, will please 90 per cent of any patronage. Kind of picture they like here. Advertising; posters and papers. Patronage; small town. Attendance; fair. J. Carbonell, Monroe Theatre, Key West, Florida.

DON'T CALL ME LITTLE GIRL. A good picture, pleased 100 per cent. The notoriety has not hurt Mary Miles Minter here. It will please any audience. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

MARCH HARE. Very good, will please. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

MIRACLE MAN. Excellent production; pleased 90%. Good acting and story, fine moral. Advertising; regular. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

MISTRESS OF THE WORLD. After hearing this picture panned from all quarters was prepared to be disappointed but played to the biggest opening in a long time. For me it's a winner if properly exploited. Advertising; newspaper and billboard, regular. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

PASSIONATE PILGRIM. One of the worst pictures I have ever run. Did not take in one third of rental cost. Played to about 35 people a day, and we open 1 to 11 p. m. Many complaints against this picture. Lay off. Weather was nice; people looked at photos and walked off. Advertising; photos, newspaper, heralds and window cards. Attendance; rotten. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

PAYING THE PIPER. Fine. Pleased 100%. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

ROMANTIC ADVENTURE. Only took with a higher class. A good society picture. Dorothy Dalton plays her part well. Advertising; photos and ones. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

SATURDAY NIGHT. All star cast, and although a return date picture, it drew fine business as it was supplemented with a K. K. K. picture taken in Oklahoma City, showing a night parade of 4,000 Klansmen, together with well known Police Officers and other celebrities. William Noble, Broadway Theatre, Oklohama City, Oklahoma.

SHEIK. Great! This picture pleases 100%: god acting, well photographed. Advertising; newspaper, throwaways, photos. Patronage; small town. Attendance; good. M. D. Robertson, American Legion Theatre, Washta, Iowa.

SUCH A LITTLE QUEEN. A Rufneck audience will not like this. You know—a Queen and Kink lose their throne and go to New York and eat sauer kraut and then get back their easy pickin's for life. Patronage; best small town. W. E. Tragsdrof, Trags Theatre, Neillsville, Wisconsin.

THREE WORD BRAND. The best Hart picture yet. For the Hart fans it went over O. K. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THREE WORD BRAND. Wonderful story well done. Easily Hart's best picture. Numerous patrons of same opinion. Advertising; regular. Attendance; poor (storm and tent show). A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THRU A GLASS WINDOW. Pleased every one. May McAvoy good. Would class this as an excellent program picture. Advertising; usual. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

TRAVELIN' ON. Not up to Hart's standard. Photography very poor in places. Advertising; two 24 sheets, two newspapers, lobby. Patronage; best. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

UNDER THE LASH. This picture has merit: but patrons thought otherwise; they went as far as to say it was rotten. A lot of them voiced that opinion. The box office told the same tale. Personally think the picture will get by if bought reasonably. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHAT EVERY WOMAN KNOWS. Excellent picture, with Lois Wilson, which enjoyed fine business all week. William Noble, Broadway Theatre, Oklahoma City, Oklahoma.

WHY CHANGE YOUR WIFE? A very good production. It shocked some of the women but that is what they like. The title is a good drawing card as well as the picture. Advertising; one sheets, mailing list. Patronage; mixed. Attendance; good. P. S. Nielson, Rex Theatre, La Moure, North Dakota.

Playgoers

WOMEN WHO WAIT. A very pleasing picture although the star is not well known. Satisfied patrons. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

R-C

AT THE STAGE DOOR. It gives one pleasure to recommend such pictures as this: it was well received. Advertising; big. Patronage; neighborhood. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

THE BARRICADE. Fine. Worthy of big advertising. Appeals especially to Jewish element but offends no one. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

Selznick

GREATEST LOVE. A Vera Gordon picture that stands out as a great drama of mother love. Miss Gordon as good as in "Humoresque." Gets the people and pleases them. Ben S. Morris, Elk Grand Theatre, Bellaire, Ohio.

MAN OF STONE. This is a very good picture, something that is different. Pleases most of the patrons. Advertising; one sheets, newspaper, mailing list. Patronage; mixed. Attendance; fair. P. S. Nielsen, Rex Theatre, La Moure, North Dakota.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Girl in the Taxi

(Mr. and Mrs. Carter De Haven—First National—5,420 Feet)

M. P. W.—Successful farce.
E. H. Adapted stage farce makes very acceptable screen play.
T. R.—Not reviewed.
N.—Not reviewed.
F. D.—Not reviewed.

Wife Against Wife

(Pauline Starke—First National—6,000 Feet)

M. P. W.—Cast shines.
E. H.—It should give mild satisfaction under favorable circumstances.
N.—Certainly as a creator of sympathetic sentiment among audiences, the picture is by far superior to the legitimate presentation.
T. R.—It isn't a particularly pleasant sort of picture, although prolific in strong emotional situations.

No Trespassing

(Irene Castle—Hodkinson—6,900 Feet)

M. P. W.—Irene Castle in one of her best vehicles.
F. D.—Might do pretty good business if you get star's name to draw.
N.—The romantic element is the outstanding feature of this picture.
T. R.—The plot travels along the same lines as many previous tales, but contains sufficient new material to be interesting. It abounds in thrills and creates sympathetic interest from time to time as the story progresses.

The Lying Truth

(Featured Cast—American Releasing Corp.—5,338 feet)

M. P. W.—Good cast and moments of real entertainment.
N.—Well directed, compelling melodrama, good story, capable cast, pleasing photography.
F. D.—A new twist in this latest murder mystery story. . . . Not an unusual production, but capable of holding them until the end.
T. R.—The plot of "The Lying Truth," contains a good deal of melodrama; and love, pathos and humor come in fair sprinklings.

Hills of Missing Men

(Featured Cast—Playgoers—5 reels)

M. P. W.—Will be a hit wherever they like adventure and fast action.
T. R.—Very satisfactory entertainment.
E. H.—A strong element of mystery makes this Herald production particularly effective.
N.—Although primarily a western picture, a pleasing mixture of mystery is woven into the plot of "Hills Of Missing Men," which adds to the quality of the production.

Decision Delayed

No decision will be forthcoming from the Appellate Division of the Supreme Court of New York State before the latter part of June, and possibly later, in connection with the action brought by Pathe against the New York State Motion Picture Commission relative to the latter's right to censor news reels, arguments on which were presented before the Appellate Division at Albany last week. Already several states have written the attorney general's office at Albany, requesting copies of the briefs submitted by the contending parties.

Southern Enterprise Managers in Meeting

Twenty-four Southern Enterprise managers in Florida gathered in Orlando May 9 and 10 at the call of Supervisor Sparks of Jacksonville. Each made one or more suggestions for improved efficiency and reported on the relations existing between theatre managers, newspapers and the general public in his community. A resolution indorsed the work of the National Board of Review and condemned state and local censorship.

An open meeting at the Beacham Theatre was attended by 450 prominent residents of Orlando. Among the speakers were Manager Tyson, of the non-theatrical department; Manager Jones, of the public relations department, and Manager Lem Stewart, of the exploitation department, all of Atlanta. C. D. Cooley, general manager of the Consolidated Amusement Company, Tampa, made an interesting address.

Ruthless War Over Sunday Shows Forces Northwestern Exhibitors to Line Up in Defense of Rights

RUTHLESS war on Sunday pictures is developing throughout the Northwest, with exhibitors lining up for stubborn resistance against an invasion of their rights. Joseph Gerbracht, manager of the Star Theatre, Ames, Ia., now has a case pending in the district court which will determine whether he can continue operating on Sunday. Following the passage by the Ames city fathers of an ordinance forbidding the showing of pictures on Sunday, Gerbracht was haled into court and fined by municipal authorities for violation of the ordinance. He appealed the case and has stated that he will carry the fight to the supreme court if he loses his case in the district tribunal.

The councilmen of Pelican Rapids, Minn., have passed an ordinance forbidding the showing of Sunday pictures except under the direction of a religious organization and without admission being charged. Fines of from $25 to $100 are provided for violation and jail sentences of from 20 to 90 days may be imposed. This is considered one of the most drastic of the many bits of legislation framed in the Northwest by the reform element.

Austin, Minn., is reported to be the next city in which the Blue Sunday advocates are preparing to make a stand. An ordinance forbidding Sunday pictures is slated to be introduced in the city council there next week. W. J. Braun of the Park Theatre has aligned the M. P. T. O. of Minnesota in his fight against the ordinance.

The reformers have their eyes on Mora, Minn., also. Petitions are now being circulated there by proponents of city Blue Law regulations. George W. Ryan, manager of the American Theatre, has called upon the exhibitor organization for aid. He is receiving the help of that body in his fight and a bitter struggle is anticipated.

Embittered by Defeats

Exhibitors point out that the recent defeats suffered by the reformers of the Northwest during the last few months have served to embitter them in their unjustified attacks upon the industry. Setbacks to their plans were received at Kenyon, Long Branch and Chatfield, Minn. It has been pointed out that at virtually every place that Sunday display of pictures has been left to a referendum vote of the public, the forces of "Sour Sunday" have been routed. They are now carefully avoiding this tack and are endeavoring to work upon city aldermanic bodies.

Meanwhile, Minneapolis—long since established as the center of things cinematic in the Northwest—is experiencing its first real quietude from fears of censorship and Sunday closing in many years. This is largely attributed to Mayor George E. Leach, who has stated repeatedly in public that the theatregoers themselves are the best judges of what they want and that they are doing through the boxoffice the most effective form of censorship imaginable.

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"I Am The Law"

A Big Production with a Big Cast and a Positive Emotional Appeal—Released by Affiliated Distributors, Inc.

Reviewed by Mary Kelly.

"I Am the Law" is an Arctic thriller with an unquestionable box-office appeal. It has the bigness and freedom of action that is usually associated with the successful James Oliver Curwood production, only to a much more striking degree than is common. It has beauty. Wide, snowy expanses, the reflection of a dull sun or fir trees, the hot breath of the sleigh dogs—these are sights and sensations which have been made intensely vivid.

Such scenes have more than pictorial value. They afford a cool relief from the strenuous emotional and physical combats which are almost inseparable from all the interior scenes. This is a picture where the conflict is continual. From the first shot in Chinatown to the confession at the hanging in the final scene, through all the intermediary struggles of man against man, woman against woman and woman against man, the action is tense, and at times powerful.

The code of the iron law in not recognizing human ties, in this case the action of a mounted policeman who upon finding that his brother is a murderer, says, "I am not your brother. I am the Law" is the foundation for the drama. Not astonishingly new, but earnest enough to command interest. To some, the changed decision of the officer later on, when he confesses to his brother's crime to save his mother from suffering, may seem a moment of weak sentimentality. To many, however, the mother love angle will always dominate all others in importance, so that it would be unfair to condemn this part of the picture.

The cast is one of the principal reasons why the picture is entertaining. Six distinguished performers, Alice Lake, Kenneth Harlan, Gaston Glass, Rosemary Theby, Noah Beery and Wallace Beery are seen in the important parts. Harlan, as the brother who is very strong, and Glass as the brother, who is very weak are impressive figures, and Alice Lake wins again because of her sincerity and womanliness.

The Cast

Joan Cameron.....Alice Lake
Robert Fitzgerald.....Kenneth Harlan
Mrs. Georges Mardeaux....Rosemary Theby
Tom Fitzgerald.....Gaston Glass
Sergeant Georges Mardeaux.....Noah Beery
Fu Chang.....Wallace Beery

Adapted from the Story, "The Poetic Justice of Uko San," by James Oliver Curwood.
Scenario by Raymond L. Schrock.
Direction of Edwin Carewe.
Length, 6,800 Feet.

The Story

The sergeant of a post is killed by his wife's suitor, Tom Fitzgerald, a member of the Mounted Police. Tom's brother, Robert, a corporal, is forced to arrest his brother. Bob trails his brother to the cabin of his sweetheart, a school teacher. Bob is taken ill and signs a death-bed confession that he killed the sergeant. The selfish brother brings the news to headquarters and announces his brother's death. How Bob recovers, wins the love of the school teacher and Tom finally kills himself when it is discovered that he committed the murder, completes the story.

Exploitation Angles: This is the time of year when stress upon the Arctic locale will help to get business for you. Use the idea, and epitomize the story by sending out a man with an arsenal of guns and the title prominently displayed.

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"The Referee"

Selznick Presents Conway Tearle in Mild Love Story Which Has Convincing Episodes of the Prize Ring for a Background.

Reviewed by T. S. daPonte.

Types that are remarkably true to life make this production out of the ordinary. The scenes around the prize ring, the fighters' training quarters, their friends and relatives could not have been selected to better advantage. All the actors do their parts well, and while the story is not dramatic it is interesting enough to hold the interest of the majority of fans.

A love story runs throughout. It serves its purpose in providing a theme for the presentation of the prize-ring scenes. The selection of Conway Tearle in the role of fighter and referee was a happy one. His physique fits him for the part, and he acts it capably. Prize fight devotees will recognize old friends in Joe Humphries, Patsy Haley, Gus Platz and Frank Ryan.

The Cast

John McArdle.....Conway Tearle
Andres Randolf.....Steve Roberts
Gladys Hulette.....Janie Roberts
Fighters.....Gus Platz, Frank Ryan
Announcer.....Joe Humphries
Referee.....Patsy Haley

Story by Gerald Beaumont.
Scenario by Lewis Allen Browne.
Directed by Ralph Ince.
Length, About 5,000 Feet.

The Story

John McArdle, world's middle-weight champion, injures his arm and has to give up fighting. He becomes a referee and is engaged to referee a fight which has been "fixed," but he has no knowledge of that fact. During the course of the battle, however, McArdle becomes suspicious that there has been a "frame-up" and has the courage to order both fighters from the ring despite the fact that the mill was for a world's title. The father of McArdle's sweetheart, gaining from this an idea of McArdle's character, gives his consent to his marriage with his daughter, which he had heretofore opposed.

Exploitation Angles: Get after the sport followers on this and sell on the prize fight angle instead of sliding it, though telling that this is merely incidental to a cracking love story. Make that very plain if you want to get the women in. Play up, in addition to the stars, Joe Humphries, one of the best known announcers in the country.

"The Yellow Stain"

John Gilbert Starred by Fox in a Picture That Has Character.

Reviewed by Mary Kelly.

Here there is a theme of the type that is never too old to inspire enthusiasm. For this reason and also because the theme has been handled in a strong way, "The Yellow Stain," concerning the courage of youth's convictions against great odds will have considerable appeal. It is one of those pictures which are said to have moral backbone.

Because it has character and is, for the most part, free from any cheap touches, it is worthy of a less sensational title than "The Yellow Stain." In fact it seems that the plot has been stretched in one place just in include a scene that will dramatize the title. Unnecessarily the hero allows himself to be branded as yellow. The simplest way out, and perhaps the more noble, would have been for him to have deserted his friend and faced the mob which was clamoring for his leadership at that critical moment. However, this is not the most vital part of the story and any imperfection in the psychology here does not prevent the picture from being steadfast entertainment.

John Gilbert is a lean-jawed son of conviction. His forceful character as Donald Keith, is more felt than demonstrated, a point which will count strongly with those who are tired of obvious heroism. Several in the cast are noteworthy: Robert Daly, John Lockney and Herschel Mayall.

The Cast

Donald Keith.....John Gilbert
Thora Erickson.....Claire Anderson
Quartus Hembly.....John Lockney
Olaf Erickson.....Mark Fenton
Dr. Brown.....Herschel Mayall
Daniel Kersten.....Robert Daly
Lyman Rochester.....Mace Robinson

Story and Scenario by Jules Furthman.
Directed by Jack Dillon.
Length, 5,006 Feet.

The Story

Donald Keith, a young lawyer, learns that the greatest enemy to his progress in the small town where he has just established himself, is Quartus Hembly, lumber king, feared by the whole town. Keith decides to show his courage by taking up the old case of Daniel Kersten against Hembly, who had cheated him out of some property. In tracing the matter Keith discovers that Anderson, father to Claire, with whom he is in love, is involved in the crooked deal. Hembly frames Keith and has him wounded on the night before the trial, intending to prevent him from pleading Kersten's case. Keith comes, regardless of his weak condition, and stirs up the whole town in rebellion against Hembly. He wins out and with Claire for a nurse, soon recovers.

Program and Exploitation Catchlines:

John Gilbert as a Courageous Young Lawyer Who Fights a Crooked Town—They Brand Him as Yellow Because He Stays by a Friend and Refuses to Face the Mob—Even the Girl Distrusts Him Until He Proves Himself a Hero at the Trial.

Exploitation Angles: Hook in to the local "ring" if there is one and tell that this story shows how to handle such matters. If you think that might militate against you, work the same angle in a more general way and let your patrons draw their own conclusions.

Moving Picture World Reviews Are the Best

Newest Reviews and Comments

"Missing Husbands"

"L'Atlantide," European Literary Sensation, Is Basis of Metro Picture.

Reviewed by Fritz Tidden.

"Missing Husbands" is the applicable title given to the picturization of Pierre Benoit's novel, "L'Atlantide," which was awarded the French Grand Prix some years ago. The book became one of the greatest literary successes of Europe, about 2,000,000 copies being sold. Over a year ago a French company produced the moving picture version of the novel, and when introduced it ran for a year in Paris and London under the original title.

Metro obtained the picture for this country and is releasing it under the above name. It is not within the province of a reviewer to become a prophet, so a guess whether "Missing Husbands" will duplicate its European popularity would be quite out of place. However, it is safe to say that it will meet with success. Its pictorial advantages are numerous and have appeal, its fantasy will be appreciated by the many who respond to that sort of thing, and Stacia Napierkowska, as Queen Antinea, has certain attraction, due to her peculiar physical beauty and method of costuming. Men will like her.

The story, fantastic in the extreme, holds the interest for about three-quarters of the way through the film. It then relaxes its grip somewhat. But firm attention to the film is maintained by the picturesque qualities, which are striking. Antinea's court has a weird beauty of architecture and appointments that are different and sensational. The cast, which includes a group of noted French players, give adequate performances. The direction of the action in the individual scenes has been done in a capable, but Continental manner, and the photography enhances the beauty of the settings.

The Cast

Antinea .....Stacia Napierkowska
Tanit-Zerga .....Marie Louise Iribe
Captain Morhange.....Jean Angelo
Lieutenant Saint-Avit.....Georges Melchior
The Antiquary.....Franceschi
Cegheir-Ben-Cheikh...Abd-El-Kader Ben-Ali

Adapted from Pierre Benoit's Novel, "L'Atlantide."
Scenario by Jacques Feyder.
Director Not Credited.
Length, 6,601 Feet.

The Story

The story concerns Antinea, queen of a magnificent land in the Sahara desert, supposed to be the lost continent of Atlantis. Travelers never return from her palace once they have seen her beauty and come under her spell. Two French officers, Morhange and Saint-Avit, enter a grotto near the queen's domain and see her name inscribed upon the rock. They follow the tracings and come to the gates of the wonderland and see twenty-four golden statues, mummies of men who have known the queen's favors. When Antinea sees Morhange she falls in love with him and places Saint-Avit in the care of her lady-in-waiting. But Morhange, who had taken holy vows, spurns the caresses of the queen and angers her to the point where she urges his jealous comrade, while under the influence of a drug, to kill him. The murderer, recovering from the spell, turns upon the queen for the purpose of slaying her, but is prevented by the queen's guard, and through the help of the lady-in-waiting, who loves him, he escapes from the palace and flees across the desert. But the girl dies of thirst and Saint-Avit is later brought back to civilization. His one thought is of the queen—and the picture closes with the young officer tracing his steps back to the place where he knows love and death await him.

Program and Exploitation Catchline:

What Was There About This Strange Siren of the Desert That Made Men Love Her More Than Love of Life? See "Missing Husbands."

Exploitation Angles: Play up the locale, the beauty of the sets, the oddity of the story, the Arabic actors, the queen who mummifies her husbands and the European success of the story. You must work all angles to get the most from this, and you have enough to sell a far less interesting story.

"The Spanish Jade"

Picturesque Melodrama Is Well Produced—Paramount Release.

Reviewed by C. Walter McCarty.

"The Spanish Jade," featuring David Powell and Evelyn Brent in the two leading roles, is a dramatic romance of sunny Spain which, no doubt, will be well received by lovers of Spanish scenes and stories. It is the thrilling tale of a good and beautiful Spanish senorita, who is sold to a young dilettante by an unscrupulous and brutal stepfather.

Evelyn Brent, as Manuela, the soft-eyed heroine, is excellent. She not only is good to look at, but she registers her emotions in the most realistic and artistic style. Her struggle with her purchaser, resulting in his death, form the basis for a series of near murders, with "blood for blood" as the battle-cry for the relentless vendetta always following such a mysterious death in Spain.

Mr. Powell, as the gallant, nonchalant Perez, lover of Manuela, does some very clever acting. With his impudent shrugs, his flashing smile and expressive face he carries off his role with easy grace.

Without a doubt the setting for the play is one of its strongest attractions. Its mission style of architecture, the views of the quaint old Spanish city, and the burros and gardens are most realistically portrayed.

The Cast

Gil Perez.....David Powell
Don Luis Ramonez de Alavia, Marc MacDermott
Esteban.....Charles de Rochefort
Manuela .....Evelyn Brent
Manuela's Stepfather.....Lionel d'Aragon
Tormillo, Don Luis' Servant..Frank Stanmore
Esteban's Spy and Confidant.....Roy Byford
Oswald Manvers.....Harry Ham

Adapted from the Novel by Maurice Hewlett and the Play by Louis Joseph Vance.
Scenario by Josephine Lovett.
Directed by John S. Robertson.
Length, 5,111 Feet.

The Story

The story is one fashioned somewhat along the lines of adventures of the famous Don Quixote. A young girl having been sold by her dissolute father to a rich roue, flees and in her flight is aided by a young adventurer with a big heart but a slender purse. A young American also assists her and in a fight the rich roue is killed. The American is accused and the girl to save him offers to sacrifice her own life. How she is prevented from doing this and the manner in which the romance is brought to a happy ending makes up the rest of the story.

Exploitation Angles: With the book and play successes back of this, you should experience very little difficulty in selling this play on straight advertising, playing up the leads and the excellent and picturesque Spanish atmosphere.

"Daughter of the West"

Baby Marie Osborne is the star of this three-reel Pathe Playlet originally issued in five reels. It tells a nice little story without any especial strength, but which serves to show this diminutive star to advantage. She is quite attractive in Western togs, and accidentally helps her father who is elected sheriff, to capture a desperado. An additional point of interest in this picture is the fact that it was one of the first in which Sunshine Sammy, who is now a featured member of the Hal Roach comedy company, appeared. This production shows this little negro boy as a tiny little shaver, even younger than the diminutive star.—C. S. S.

"North of the Rio Grande"

Dual Stars in Western Melodrama Released by Paramount.

Reviewed by Fritz Tidden.

Bebe Daniels and Jack Holt are co-stars in "North of the Rio Grande," which is a picturization of Vingie E. Roe's story of the same name. The combination of Miss Daniels and Holt brings together two players that are eminently suited to play the leading roles in a story concerning ranching in Arizona. It has been some time since Miss Daniels has appeared in a wild riding, galloping Western, so here enacting a ranch girl, outfitted in the customary habiliments of the pride of the range, crop, divided skirt, sombrero and all, may be considered somewhat of a novelty.

The stars are supported by as fine a cast as has been seen in a Western melodrama in some time. Fans will be pleased to see such favorites as Charles Ogle, Alec B. Francis, Will R. Walling, Jack Carlyle, Fred Huntley, Shannon Day and Edythe Chapman. All of these players do the excellent work that might be expected of them. Two remarkably fine thoroughbred horses, Comet and Meteor, are prominent figures.

Although there is nothing startlingly new to the story or the manner in which it is related, there is enough melodramatic excitement and typical Western stuff to satisfy the many who have a penchant for Westerns. The fast riding, gunplay, beautiful scenery, bad men, heroics, intrigue and romance are combined in a plot that holds the interest. The picture has been well directed. The "shots" are striking.

The Cast

Bob Haddington, a rancher.....Jack Holt
Val Hannon, his sweetheart....Bebe Daniels
Col. Haddington, Bob's father..Charles Ogle
Father Hillaire.....Alec B. Francis
John Hannon, Val's father..Will R. Walling
Brideman, a gambler.....Jack Carlyle
Briston ..... Fred Huntley
Lola Sanchez.....Shannon Day
Belle Hannon.....Edythe Chapman
Paul Perez.....George Field
Glendenning.....W. B. Clarke

Adapted from Vingie E. Roe's Story of the Same Name.
Scenario by Will M. Ritchie.
Directed by Rollin S. Sturgeon.
Length, 4,770 Feet.

The Story

The story centers around twin racers, Comet and Meteor, owned by the proud rancher, Haddington. Masked riders have long cast envious eyes upon the two horses, and while the rancher's son, Bob, is leading a posse against marauders in a nearby settlement, one of the prize horses is stolen and Haddington is killed. The son swears vengeance and organizes a band to rout the bandits from the section. At a mission he meets the pretty daughter of Hannon, a wealthy rancher, and later discovers that Hannon is the feared "Black Rustler," the beginning of a Western romance in which Bob offers to sacrifice himself to save the girl's father and is nearly killed in attempting to carry it out. But circumstances interrupt his plans and his life is sparred, upon which he wins the girl's hand.

Exploitation Angles: Play up Miss Daniels and the horses from different angles to get admirers of the star and the lovers of good horseflesh. The horses will have a drag, so don't overlook them.

"The Movies"

This single-reel Hal Roach comedy, distributed by Pathe and featuring Snub Pollard with Marie Mosquini, is a broad burlesque on a small town moving picture house. Audiences in general will find it amusing, as there are several good comedy touches. No one ever saw a moving picture house like the one portrayed as everything has been over-exaggerated for comedy purposes, but it will get laughs nevertheless.—C. S. S.

Newest Reviews and Comments

"They're Off"

Aywon-Anchor Melodrama Full of Hoakum That Anticipates Subsequent Action.

Reviewed by Roger Ferri.

"They're Off!"

Right, they are all off in this melodrama. Ye shades of Nickelodeons. Here's the "mellerest" melodrama this reviewer has seen this year. They hand you everything from a fire to a horse race—and that's some stretch that even the "dreamiest" dreamers of the turf seldom draw. But there is pep, life and realism in it—a combination that offsets the antiquity of the theme.

The story, though not new as a whole, is interesting in that it is well told, but subsequent action is always anticipated. But this is no fault of either players or director, for all do their work creditably. Particularly pleasing is the work of the star, Peggy O'Day, who plays two roles. She is a clever chorus girl and a lovely damsel of the hills. But she does her best work in her masquerade as the colonel's wife.

Peggy has done many good things in her motion picture career, but in "They're Off" she literally runs away with the picture. In fact she *is* the picture. Her work in a realistic race furnishes the outstanding thrill. She is charmingly beautiful with a recklessly daring way that earns for her the admiration of all who look on.

The rest of the cast also does well. Photographically, the picture is a gem. The double exposure is perfect and a credit to the photographer. The direction was flawless and Francis Ford lost no opportunity and overlooked no bet. The settings are picturesque and a treat to the eye. The lighting is passable.

All in all, "They're Off" will prove good stuff for the cheaper houses, and if your patrons delight in recalling old times and theatrical tricks, this is your meat.

The Cast

Slats, Mrs. Blake.....Peggy O'Day
Colonel Blake.....Francis Ford

Author and Scenarist Not Credited.
Directed by Francis Ford.
Length, 5 Reels.

The Story

Twenty years ago in old Kentucky a mother, demented by the loss of her husband and baby in rapid succession, smuggled away one of a pair of orphaned twins. The stolen baby grew to be a lovable little harum-scarum whose only discontent was her lack of education and opportunity. The other grew to have all that this one lacked. The latter had a passion for excitement and not even her husband, Col. Blake, could restrain her from seeking a life of gaiety and recklessness. The colonel is threatened with bankruptcy. Mrs. Blake steals away to the hills and there meets the other twin—Slats. Neither recognizes the other, but the striking resemblance between them prompts Mrs. Peggy Blake to offer Slats a position to masquerade as Mrs. Blake. Slats innocently accepts the job, and Peggy leaves to join a musical comedy. Slats is induced to take the name of "Mrs. Blake" and feeling that it is great fun, she enjoys the deception until Jim, a half-brother of the Colonel, comes on the scenes. He discovers the deception, but makes use of this information in an effort to doublecross the Colonel. Slats develops into a wonder rider and one day she returns to find "her husband," the Colonel, waiting. She, realizing her predicament, writes to Peggy, but the latter, trapped in a fire, is killed—becomes despondent at the mysterious silence. However, she learns to love the Colonel, who has learned of Jim's treachery. The morning of the day of race Jim attacks his brother and Slats is accused. The jockey, through trickery, is disabled and unable to ride. Faced by arrest, two friends aid Slats in getting away and reaches the barrier just in time to start in the race, which she wins. After the race the Colonel explains that Slats had told him the truth just prior to the attack that morning. Jim is arrested and Slats left to live the rest of her life in happiness with the Colonel.

Exploitation Angles: Never mind the lack of fresh material in the story. You can sell this on the punches and sell big. Pick them out and work them up. A girl rider will make a fine ballyhoo.

"Kissed"

Marie Prevost's Personality Helps to Put Over Light Comedy Distributed by Universal.

Reviewed by C. S. Sewell.

Charming as ever is Marie Prevost in "Kissed," her newest starring vehicle for Universal. This, however, is not one of her best productions; the story is very light and several minor incidents has been given undue footage to make it a production of feature length.

As with this star's previous pictures, this is a light comedy and is entertaining. Director King Baggott has used considerable ingenuity in maintaining the suspense as to who kissed Marie, though the identity of this person can be easily guessed and your surmise is confirmed by a sub-title before his identity is revealed.

Altogether it is an average program picture, the appeal depending principally on the personality of the star, the identity of the "kisser" and the fact that it is based on a successful magazine story by Arthur Somers Roche.

The production is well photographed and the star is assisted by a competent cast, including J. Frank Glendon, Lloyd Whitlock and Harold Goodwin. The story moves along smoothly and easily with no strong moments of either drama or action, and some of the situations are rather far fetched.

The Cast

Constance Keener.....Marie Prevost
Merton Torrey.....J. Frank Glendon
Dr. Sherman Moss.....Lloyd Whitlock
Mrs. Keener.....Lillian Langdon
Bob Rennesdale.....Harold Miller
Horace Peabody.....Arthur Hoyt
Jim Kernochan.....Harold Goodwin

Story by Arthur Somers Roche.
Scenario by Doris Schroeder.
Directed by King Baggott.
Length, 4,231 Feet.

The Story

Constance Keener's mother has decided that she shall marry Merton Torrey, a young millionaire. Constance likes him but she longs for romance and tells him so. At a masquerade ball someone suddenly kisses her and flees. There appear to be three possibilities, she soon eliminates two and is eloping with the third when she discovers on kissing him that he is the wrong party. The train is suddenly held up by a masked man who "kidnaps" her and later kisses her. She recognizes by the kiss that he is the right man, and finds out when he unmasks that it is Torrey, the young millionaire she has turned down because he was so unromantic.

Program and Exploitation Catchlines:

Hungry for Romance, She Was Suddenly Kissed by a Masked Man, Who Was He, and to What Did This Lead?

Charming Marie Prevost in a Delightful Story of Romance, Wherein Her Prince Charming Appeared in the Person of a Masked Dancer Who Kissed Her and Fled.

Exploitation Angles: Sell this on the star and the kissing episode. You can get a lot out of the latter angle, asking girls if they believe they can recognize men by their kisses. Jazz it up and you can collect.

"Gay and Devilish"

Doris May in a Typical Role in Frolicsome Comedy Distributed by R-C.

Reviewed by Mary Kelly.

The manner in which "Gay and Devilish" was received at its first New York showing indicated that this light, frivolous subject is a welcome sort of amusement, if constant giggling and chuckling are a criterion of success. It is typical of the entertainment with which Doris May has recently identified herself, only perhaps more so. Grandly described, it is a paean of youth, buoyant and effervescent, with Doris May always in short skirts and always scampering, never walking about, in a demonstration of inexhaustible pep.

For the most part, the story is a laugh on portly old age on the impudent supposition that it has no place in a youthful romance, except, perhaps, to supply the comedy touch. The heroine drags her heavy suitor through no end of agonizing exercises just to prove that life with her will be too strenuous to be attractive. She convinces him.

The theme has been consistently developed with enough originality in the complications to be stimulating. Even the serious has been burlesqued, as for instance, the scene of the burglarizing and the detectives three. The star is charmingly assisted by Jacqueline Logan, who does a vampish role so attractively that your sympathies are with her when perhaps they are supposed to have been directed elsewhere. The rest of the cast gives able support.

The Cast

Fanchon Browne.....Doris May
Peter Armitage.....Cullen Landis
Peter Armitage.....Otis Harlan
Lilah Deane.....Jacqueline Logan
Tony ..... Bull Montana
Aunt Bessie.....Lila Leslie
The Butler.....Ashley Cooper
First Detective.....Arthur Millett
Second Detective.....Kingsley Bendict
Third Detective.....Milton Ross
Nethercote ..... George Periolat

Story by Charles A. Logue.
Scenario by Garret Elsden Fort.
Direction by Wm. A. Seiter.
Length, 4,800 Feet.

The Story

Fanchon Browne has agreed to marry the ponderous Peter Armitage for the sake of helping out her guardian, financially. Before she meets him she has an adventure in the woods and meets an attractive young man whom she decides to keep for herself, while she persuades her chum, Lilah, to vamp old Peter Armitage. Lilah vamps the wrong Peter Armitage, who turns out to be the nephew of the real one, and to be also, the young man of Fanchon's adventure. Fanchon decides to cure the old man of his love for her and makes him enter into outdoor sports that are too strenuous for him. Her aunt, meantime, falls in love with him, and a prizefighter who has long adored Lilah appears on the scene and presses his suit. Fanchon gets involved in a theft of money belonging to the old Peter, but is extricated in due time, and is free to marry the man she loves, while her aunt accepts Peter, Sr.

Program and Exploitation Catchlines:

Doris May as the Rebellious Young Heroine, Destined to Marry a Fat Old Man—How She Escapes, and How He Suffers is an Amusing Story.

Exploitation Angles: Sell the story angle in a sprightly fashion to suggest the fast-moving plot, and then add Miss May for good measure.

"The Hunter and His Dog"

Here is another of Paul Terry's Animated Cartoon Fables, distributed by Pathe. It depicts the ingratitude of a hunter toward the dog that has helped him capture a bear. It is up to the average of the majority of this cartoonist's work containing several clever touches which will bring laughs.—C. S. S.

Newest Reviews and Comments

"Silas Marner"

A Beautifully Adequate Translation of George Eliot's Masterpiece—The Product of Associated Exhibitors.

Reviewed by Mary Kelly.

Adhering to a high standard of faithfulness and art, the picturization of George Eliot's distinguished work, "Silas Marner" holds out big promise to the exhibitor who books it with full appreciation of its values. It has a sincerity that goes far deeper than the average program feature. Consequently it deserves unusual care in exploitation. Without dazzle and without sensation, it is a simple, devout tale with a decided appeal for the one in search of superior entertainment. The difference between this and the ordinary picture should be capitalized, however, or the full merit of the production will not be realized.

With the possible exception of the somewhat long and formal opening, there is not a moment that does not command serious interest. The first part, characterizing the village of Lantern Yard, and treating of Marner's disappointing love affair might be curtailed for the sake of speeding up the action.

The spirit of the novel has been interpreted with fine insight. George Eliot's understanding of human reaction to misfortune and to good fortune permeates the screen version, and gives it an indefinable power. It has the solemnity of a religious creed combined with the simplicity and heart appeal that one expects to find in a tale of homespun folks. A tribute to beautiful directing!

Craufurd Kent, in the title role, goes through the gradations of character transformation in a way that is vivid and at the same time restrained. Space affords only a general praise of the several excellent performances by other members of the cast. Marie Edith Wells, as Nancy Lammeter, is a delightful new addition to the list of attractive screen actresses. George Fawcett is splendid. The desired effect of quaintness in the matter of costumes and English village settings has been successfully achieved. The photography is unusually good.

The Cast

Silas Marner.....Craufurd Kent
Sarah ..... Marguerite Courtot
William Dane.....Robert Kenyon
Sally Oates.....Nona Marden
Elina Tampscum.....Ricca Allan
Jem Rodney.....Austin Huhn
Squire Cass.....Anders Randolph
Godfrey Cass.....Bradley Barker
Dunsey Cass.....Charles Coghlan
Nancy Lammeter.....Marie Edith Wells
Dolly Winthrop.....Alice Fleming
Dr. Kimble.....George Fawcett
Eppie..... { Helen Rowland / Jean Girardin
Aaron ..... John Randall

Adapted from the Novel by George Eliot.
Scenario by Frank Donovan.
Directed by Frank Donovan.
Length, 6,344 Feet.

The Story

Silas Marner's was a heart filled with love for his fellowmen. When the deceit of his best friend robbed him of his simple, childish faith and trust, he sought seclusion and became eccentric and miserly, old beyond his years. Then even his gold, the only thing he loved, was taken from him, and life was barren beyond endurance.

As if to replace in his heart his gold and show him the folly of his solitary life, there came to his warm hearth a foundling. Her mother had died in the snow at his door. He was allowed by the townspeople to keep her, and all the wasted and repressed love of years he lavished on the child, who grew to beautiful young womanhood, adoring her daddy Marner.

Then, a third time, it seemed as though he would lose all, for the girl was claimed by her father, whose secret marriage had preyed heavily on his mind during the years, but the girl proves her devotion to Marner.

"White Hell"

A Charles E. Bartlett Production That Furnishes Worthwhile Entertainment

Reviewed by Roger Ferri.

The adventures of the Royal Mounted Police always manage to furnish the foundation for interesting tales and "White Hell" is no exception. In the first place, "White Hell" goes the ordinary Northwestern dramas one better, for there is a twist to it that is novel and diversifying to the extent that it makes worthwhile entertainment. Scenically beautiful and photographically well done, this Charles E. Bartlett production should appeal to every moving picture fan who delights in seeing the finer qualities of man depicted on the screen. There are many interesting characters, all characteristic of the Northwest.

"White Hell" will be welcomed by the showman, because it offers no end of exploitation ideas. The author has furnished a leading male character that should inspire the trained publicity man to write yarns that will have no trouble finding their way into print. This picture bubbles over with human interest from start to finish. There is plenty of excitement.

But it is the realism, the true-to-life in the far North, that makes the most appeal. Mr. Showman, if you want a thrilling picture that breathes the life of realism, with adventure, nifty photography and picturesque background, don't overlook this bet. You won't regret booking "White Hell," but go the limit on exploitation. There is plenty to work with—good story, good title and a peach of a picture.

The cast is a good one: Richard Travers as David Manley is satisfactory in every way. Ruth La Mar as Wauna, the Indian girl, is a complete success and, although she had little to do, she does her work so well that she stands out most conspicuously. The rest of the cast does consistently meritorious work.

The Cast

David Manley.....Richard Travers
Helen Allen.....Muriel Kingston
Hart Sonley.....Jack Baston
Wauna.....Ruth La Mar
Henry Allen.....Charles Graham
Jim.....Harry Foulds

Direction by Bernard Fiekel.
Length, 6,100 Feet.

The Story

Jim is made an orphan by the death of a mother wronged by Hart Sonley. David Manley comes to Jim's rescue when the saloonkeeper is severely thrashing him. Jim is adopted. Hart is in love with Helen Allen, who idolizes David. Sonley forces Helen's father to consent to a wedding, threatening to expose a past wrong committed by the old man in the event of a refusal. Wauna, a sad Indian, befriends David, whose enmity for Hart increases when he learns that the girl he loves is being forced to marry him. One day David is shot in the back. He is nursed by the Indian girl. Helen believes he is in love with her. Developments further complicate the situation. Finally David decides to square matters with Sonley and subjects him to a severe beating. The latter tries to shoot David, but Jim, who is on guard, pulls the trigger, fatally shooting the villain who later confesses to the betrayal of a squaw. Thus Helen, who has by this time learned the truth, and Dave are reconciled with Jim happily looking forward into the future.

Exploitation Angles: Sell Travers, as suggested by the reviewer, and play heavy on the snow lobby, which is a best bet this time of year. Build something you can work over and use again if you have nothing left over from last year.

"The Primitive Lover"

Sprightly Comedy Starring Constance Talmadge, Released by First National.

Reviewed by C. Walter McCarty.

The vivacious Constance Talmadge, in her own inimitable way, dashes through several reels of enlivened fun in "The Primitive Lover," a comedy which puts to the test the old belief that man wins woman's love mainly by caveman methods. The film is a delicious travesty on many a "man and his mate" story, and the atrocities often perpetuated in the latter are shown up with amusing skill. It is a riot at times.

The very beginning is a burlesque on the ordinary movie of "strong passions" and the humor increases as the story progresses. Miss Talmadge is the willful young wife, of the flapper variety, of a very tame husband.

One of the best scenes shows the spirited Miss Talmadge being thrashed and paddled by her ex-husband. One wonders after seeing this part of it how many present-day actresses would undergo such handling even for the sake of so amusing a picture. Another scene, showing how an old Indian Chief "tames" his score or so of wives, is also one of the choice bits of the picture.

Miss Talmadge is very ably supported by Harrison Ford as the husband, and Kenneth Harlan as the novelist. The subtitles are an entertainment in themselves.

The Cast

Phyllis Tomley.....Constance Talmadge
Hector Tomley.....Harrison Ford
Donald Wales.....Kenneth Harlan
"Roaring Bill' Rivers.....Joe Roberts
Indian Herder.....Charles Pino
Indian Chief.....Chief Big Tree
Mrs. Graham.....Matilda Brundage
Judge Henseed.....George Pierce
Attorney.....Clyde Benson

Adopted from the Play, "The Divorcee," by Edgar Selwyn.
Scenario by Frances Marion.
Directed by Sidney Franklin.
Length, 6,172 Feet.

The Story

Phyllis has always dreamed of gallant knight in armor. Circumstances put the alternative directly before her, for one of her suitors is a thoroughly practical business man who pooh poohs romance and nonsense. The other thinks women are susceptible to the glamor of force and decides to try his method.

When both of them try out their schemes they find themselves pitted against each other with results that are decidedly ludicrous, but immensely beneficial as far as Phyllis is concerned. The desirable object of their affection learns a few lessons about every day life and comes to a saner understanding of women's sphere in the world.

Exploitation Angles: "See Connie Talmadge spanked" should sell this story for you, if you play it strong enough. A lesson to husbands on how to make their wives behave is another good idea, and whoop this up, too. Jazz and you can pack them in and bring them out satisfied.

"The Wise Duck"

This is a novel and unusually interesting Sunshine comedy featuring Charles Conklin. It gives evidence of extensive time spent to good advantage in the training of ducks, who vie with Conklin for chief honors, and really show such fine directing that one is disinclined to believe the popular fable of the dumb duck. The web-footed comedians take part in a little drama that is a part of an alcoholic dream of one who had dipped unwisely into a powerful home brew. A Fox subject.—M. K.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus or reviews appeared. "R" refers to Reviews. "C" to Consensus of Reviews published in Trade Papers. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issue for April, June, August, October, December and February

AMERICAN RELEASING

Cardigan (R-85. March 5) (C-170. March 11) (Kendall Prod.).
Jungle Adventures (Martin Johnson).
Jan of the Big Snows (Curwood).
The Cradle Buster (Tuttle-Waller). 6 Reels.
Bluebeard, Jr. (Livingston Prod).
The Lying Truth (Marion Fairfax. 6 Reels (R-968. April 29).
Sisters (International). (R-763. April 15) (C-86. May 6).
The Hidden Woman (Nanuet Prod).
My Old Kentucky Home (Pyramid Prod.) Seven Reels. (R-91, May 6), (C-334, May 20).
Man's Law and God's (Finis Fox Prod.) Six Reels.
The Three Buckaroos (Balshofer Prod.).
The Pillagers (Chaudet Prod.)
Destiny's Isle (Earle Prod.).
False Fronts (Herold Prod.).
The Mohican's Daughter (S. E. V. Taylor).
His Wife's Husband (Betty Blythe). (R-341, May 20).

ARROW

Features

Ten Nights in a Barroom. R-812. Jan. 21.
The Splendid Lie (Grace Davison). R-863. Feb. 23.
Back to Yellow Jacket (R-200, March 11).
The Innocent Cheat (R-202, March 11).
Chain Lightning (R-202, March 11).
A Motion to Adjourn (R-202, March 11).
Cupid's Brand (Jack Hoxie) (R-969. April 29).
Watching Eyes (R-343, May 20).

Serials

Nan of the North (Anna Little). R-82. Mar. 4.

Comedies

Fifty-two Two-Reel Comedies.

ASSO. EXHIBITORS

FEATURES

Woman Wake Up (Florence Vidor). (R-401. Mar. 25), (C-195, May 13.)
Don't Doubt Your Wife (Leah Baird). (R-405, Mar. 25), (C-334, May 20).
Lady Godiva (R-87. May 6).
Marry the Poor Girl (C-334, May 20).

HAROLD LLOYD COMEDIES

A Sailor Made Man. R-590. Dec. C-705. Dec. 10.

PLAYGOERS' PICTURES

Reckless Chances (R-429, Jan. 28; C-170, March 11).
Tropical Love.
Father Tom. (R-403. March 25).
Hills of Missing Men (R-664. April 8).

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Christie Comedies
(Two Reels)

Cold Feet (R-762. April 15).
Any Old Port (R-876. April 22).
A Hickory Hick (R-344, May 20).

Torchy Comedies

Torchy Takes a Chance (R-115. Jan. 7).
Battling Torchy (R-429. Jan. 28).
Torchy and Orange Blossoms. (R-405. Mar. 25).
Torchy's Ghost (R-760. April 15).

Mermaid Comedies

Step This Way (R-552. Feb. 4).
The Rainmaker.

Miscellaneous

How to Get Thin. (R-403. Mar. 25).

Campbell Comedies

Monkey Shines (R-662. Feb. 11).
A Rag Doll Romance. (R-550. April 1.)
A Penny Reward (R-197. May 13).

Toonerville Comedies

The Skipper's Policy (R-970. April 29).

Wilderness Tales

Missing Men.
Night of Many Shadows (R-761. April 15).
My Country (R-969. April 29).

World Wanderings

People of Old Bruges. (R-402. Mar. 25).

FAMOUS PLAYERS-LASKY

January

The Bride's Play (Cosmopolitan, Marion Davies). 6,476 Ft. R-321. Jan. 21.
The Last Payment (Pola Negri). R-431. Jan. 28. (C-656. Feb. 11.)
The Loves of Pharaoh. 7,352 Ft. (R-79. Mar. 4) (C-554. April 1.)

February

One Glorious Day (Will Rogers), 5,100 Feet. R-665, Feb. 11; C-748, Feb. 18.
Saturday Night (Cecil DeMille), 8,433 Feet. R-550, Feb. 4; C-656, Feb. 11.
The Law and the Woman (Betty Compson), 6,461 Feet. R-426, Jan. 28; C-546, Feb. 4.
Moran of the Lady Letty (Dorothy Dalton), 6,360 Feet. R-755, Feb. 18.
Boomerang Bill (Lionel Barrymore), 5,489 Feet. R-754, Feb. 18.
A Homespun Vamp (May McAvoy—Realart), 4,777 Feet. R-84, May 4; C-775, April 15.
Love's Boomerang (John S. Robertson Prod.), 5,618 Feet. R-201, March 11. (C-292. March 18.)
Her Own Money (Ethel Clayton), 4,981 Feet. R-82, March 4; C-170, March 11.
Midnight (Constance Binney—Realart), 4,653 Feet. R-201, March 11.
The Red Peacock (Pola Negri), 6,735 Feet. R-200, March 11.
A Game Chicken (Bebe Daniels—Realart), 4,748 Feet. (R-299. March 18.)

March

Travelin' On (William S. Hart), 6,267 Feet. (R-405. Mar. 25.) (C-544. April 1.)
Forever (Fitzmaurice), 7,236 Feet.
The Mistress of the World (Special—Chapter 1), 5,647 Feet. (R-298. Mar. 18.) (C-399. Mar. 25).
The World's Champion (Wallace Reid), 5,080 Feet. R-201, March 11. (C-292. Mar 18.)
Her Husband's Trademark (Gloria Swanson). R-81, March 4; C-170, March 11.
Bobbed Hair (Wanda Hawley—Realart) (R-550. April 15). 4,395 Feet. (C-86. May 6.)
Fool's Paradise (Cecil DeMille). R-982, Dec. 24; C-1120, Dec. 31.
The Mistress of the World (Special—Chapter 2), 5,275 Feet.
The Mistress of the World (Chapter 3), 5,061 Feet.
The Heart Specialist (Mary Miles Minter—Realart). (R-554. April 1.) (C-755. April 15.) (4,768 Feet.)
The Mistress of the World (Chapter 4), 3,825 Feet.
Bought and Paid For (Agnes Ayres). R-400. Mar. 25. (C-544. April 1.)
Beauty's Worth (Marion Davis—Cosmopolitan Prod.). (R-662. April 8.) (6,751 Feet.)

April

The Green Temptation (Betty Compson). (R-548, Apr. 1), (C-656, Apr. 8), 6,165 Feet.
Through a Glass Window (May McAvoy-Realart). 4,490 Feet. (R-971. April 29.)
Find the Woman (Cosmopolitan), 5,144 Feet (R-761, Apr. 15).
The Cradle (Ethel Clayton), 4,698 Feet (R-404, Mar. 25), (C-656, Apr. 8).
The Sleep Walker (Constance Binney-Realart). 4,530 Feet. (R-876. April 22). (C-195. May 13).
Bought and Paid for (DeMille Prod.), 5,601 Feet (R-400, Mar. 25), (C-544, Apr. 1).
The Devil's Pawn (Pola Negri), 4,712 Feet.
The Crimson Challenge (Dorothy Dalton), 4,942 Feet. R-877. April 22). (C-195. May 13).
The Truthful Liar (Wanda Hawley-Realart), 5,243 Feet. (R-972. April 29). (C-195. May 13).
The Spanish Jade (J. S. Robertson Prod.).
Is Matrimony a Failure (Cruze All Star). 5,612 Feet (R-972, April 29), (C-334, May 20).
The Good Provider (Cosmopolitan Prod.) (C-964. May 29). R-879. April 22.
Across the Continent (Wallace Reid) (R-92. May 6).
For the Defense (Ethel Clayton) (R-92. May 6).
Through a Glass Window (May McAvoy) (R-171, April 29), (C-334, May 20).

May

Beyond the Rocks (Gloria Swanson), 6,740 Ft. (R-342, May 20).
The Wife Trap (UFA production), 5,207 Ft. (R-200, May 13).
The Beauty Shop (Cosmopolitan), 6,536 Ft. (R-344, May 20).
North of the Rio Grande (Jack Holt-Bebe Daniels), 4,770 Ft.
The Man from Home (Fitzmaurice Prod.), 6,895 Ft. (R-198, May 13).
The Ordeal (Agnes Ayres).
The Bachelor Daddy (Thomas Meighan), 6,229 Ft. (R-89, May 6).

BURTON HOLMES
(One Reel Each)

Stamboul (R-427. Jan. 28.
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

FIRST NATIONAL

Alf's Button (Special). (R-81. March 4) (C-874. April 22).
Polly of the Follies (Constance Talmadge). (R-864. Feb. 25.) (C-292. Mar. 18.)
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald). (R-761. April 15). (C-195. May 13).
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald). (R-664. Feb. 11.) (C-399. Mar. 25).
The Song of Life (Stahl Production). (R-865. Feb. 25.) (C-75. Mar. 4.)
Kindred of the Dust (Walsh Production). (R-661. Feb. 11). (C-86. May 6).
The Rosary (Selig-Rork). (R-82. Mar. 4.) (C-656. April 8.)
The Barnstormer (Charles Ray). (R-551. April 1), (C-334, May 20).
Red Hot Romance (Emerson-Loos). C-748. Feb. 18.
Penrod (Wesley Barry). 8,037 Ft. (R-862. Feb. 25; C-170. Mar. 11). (C-399. Mar. 25).
The Cave Girl (R-84. Mar. 4.)
Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
She Sea Lion (Bosworth). R-317. Jan. 21. (C-656. Feb. 11.)
Shattered Idols (R-199. March 11) (C-875. April 22).
Cops (Two Reels—Buster Keaton). R-198, March 11.
Smilin' Through (Norma Talmadge). (R-296. Mar. 18). (C-399. Mar. 25).
A Question of Honor (Anita Stewart). (R-401. Mar. 25). (C-544. April 1.)
The Seventh Day (Richard Barthelmess). (R-400. March 25) (C-875. April 22).
Not Guilty. (R-552. April 1.)
Fair Lady. (Rex Beach Prod.) R-554. April 1.)
Gas, Oil, Water (Charles Ray) (C-964. April 29) (R-873. April 22).
The Infidel (Katherine MacDonald) (R-971. April 29). (C-195, May 13).
The Woman He Married (Anita Stewart) R-877. April 22). (C-195. May 13).
The Deuce of Spades (Charles Ray) (R-341, May 20).
The Girl in the Taxi (De Haven) (R-344, May 20.

COMEDIES

The Duck Hunter (Sennett—Two Reels).
On Patrol (Sennett—Two Reels).
Pay Day (Chaplin—Two Reels). (R-759. April 15) (C-86. May 6).
Step Forward (Turpin).
His Wife's Relations (Two Reels) (Buster Keaton) (R-89. May 6).

FOX FILM CORP.

SPECIAL

Monte Cristo (Eight Reels.) (R-548. April 1.)
Arabian Love (R-761. Apr. 15). (C-195. May 13).

WILLIAM FARNUM

A Stage Romance. 6,416 Ft. (R-865. Feb. 25) (C-75. Mar. 4.)
Shackles of Gold (R-343, May 20).

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

PEARL WHITE
Any Wife. (R-753. Feb. 18.) (C-755. April 15.)
Broadway Peacock. 4,380 Ft. (R-862. Feb. 25.)
Without Fear (R-970. April 29).

TOM MIX
Chasing the Moon. (R-754. Feb. 18.) 5,092 Ft. (C-858. Feb. 25.)
Up an Going (R-662. April 8.) (C-755. April 15.)
The Fighting Streak (R-89. May 6).

DUSTIN FARNUM
Iron to Gold. (R-298. Mar. 18.) (C-544. April 1.)

BUCK JONES
Pardon My Nerve (R-80. Mar. 4.) (C-292. Mar. 18.)
Western Speed (C-199. May 13).

WILLIAM RUSSELL.
Desert Blossoms. (R-116. Jan. 7. C-202. Jan. 14.)
The Strength of the Pines (R-551, Feb. 4; C-170, March 11).
Money to Burn (R-877. April 22). (C-195. May 13).

SHIRLEY MASON
Little Miss Smiles (R-428. Jan. 28) (C-656. Feb. 11).
The Ragged Heiress. (R-402. Mar. 25.) C-544. April 1.)
Very Truly Yours (R-199. May 13).

TWENTIETH CENTURY BRAND
Winning with Wits (Barbara Bedford). R-318. Jan. 21.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11) (C-748. Feb. 18.)
Extra! Extra! (Walker Murphy). (R-88. Mar. 4.)
Elope If You Must.(Eileen Percy.) (R-550. April 1.) (C-775. April 15.)

CLYDE COOK
(Two Reels Each)
The Chauffeur. R-115. Jan. 7.
Hot Dog.

AL ST. JOHN SERIES
(Two Reels Each)
The Studio Rube (R-199, March 11).
Special Delivery (R-91. May 6).

MUTT AND JEFF CARTOONS
(One Reel Each)
The Crystal Gazer.
Stuck in the Mud.
Too Much Sap.

SUNSHINE COMEDIES
(Two Reels Each)
West Is West(. (R-402. Mar. 25).
Laughing Gas. (R-405. Mar. 25).
The Barnstormers. (R-550. April 1.)
His Wife's Son (R-88. May 6).
Excuse Me, Sheriff (R-340, May 20).

LUPINO LANE
The Broker (Two Reels).

GOLDWYN

Poverty of Riches (Leroy Scott). 5,641 Ft (R-589. Dec. 3. C-849. Dec. 17.)
The Man from Lost River (Katherine N Burt). 5,693 Ft. R-429. Jan. 28. (C-656 Feb. 11.)
A Poor Relation (Will Rogers). 4,669 Ft. (R-762. April 15) (C-875. April 22).
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4. (C-292 Mar. 18).
The Glorious Fool (5,392 Feet). R-198. March 11. (C-656. April 8.)
Man with Two Mothers (R-549, April 1), (C-334, May 20).
His Back Against the Wall. 4,680 Ft.
Watch Your Step (R-972. April 29).
The Wallflower. 5,228 Feet. (R-196. May 13).
The Night Rose. R-660. Feb. 11.
Come On Over (Rupert Hughes Prod.). (R-401. Mar. 25.) C-544. April 1.)
All's Fair in Love. (R-764. April 15.)
Head Over Heels (R-89. May 6).
When Romance Rides (R-878, April 22) (C-344, May 20).
Mr. Barnes of New York (Tom Moore) (R-342, May 20).

SPORT REVIEW
In the Pink.
Drawing Cards.
Self Defense.

W·W·HODKINSON

WINNIPEG PRODUCTIONS
Cameron of the Royal Mounted. R-321. Jan. 21. C-546. Feb. 4.

HUGO BALLIN
Other Women's Clothes. (R-405. Mar 25).

RENCO FILM CORPORATION
At the Sign of the Jack O'Lantern (R-426. Jan. 28) (C-656. Feb. 11)

TRIART PRODUCTIONS
The Young Painter (R-198, March 11)
Hope (Mary Astor).

HOL-TRE PRODUCTIONS
French Heels (Iren Castle), (R-554, Feb. 4), (C-656, Feb. 11).
No Trespassing (Irene Castle) (R-971. April 29).

M. M. STEARNS PRODUCTIONS
Free Air (All Star) (R-663. April 8) (C-86. May 6).

B. B. HAMPTON PRODUCTIONS
Heart's Haven (Adams-McKim).
The Grey Dawn (Adams-McKim) (R-88. May 6).

KINETO COMPANY
The Four Seasons (Four Reels).
Great American Authors' Series (One Reel Each).
Official Urban Movie Chats (One Reel Each).

METRO

(Six Reels Each)
The Fourteenth Lover (Viola Dana). C-706 Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec 10. C-1120. Dec. 31.
Glass Houses (Viola Dana). R-864. Feb. 25 (C-292. Mar. 18).
The Right That Failed (Bert Lytell). R-854 Dec. 17. C-976. Dec. 24.
Kisses (Alice Lake). (R-402. Mar. 25)
Seeing's Believing (R-554, April 1), (C-334, May 20).
Hate (Alice Lake). (R-197. May 13).
The Five-Dollar Baby (Viola Dana) (C-86, May 6).
Don't Write Letters (Gareth Hughes). (R-198. May 13).

S-L PRODUCTIONS
I Can Explain. (C-544. April 1.)

REX INGRAM PRODUCTIONS
Turn to the Right (R-322. Jan. 21: C-748. Feb 18)
The Prisoner of Zenda (C-87. May 6).

TIFFANY PRODUCTIONS
Fascination (May Murray) (R-968, April 29), (C-334, May 20).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-Half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Go Get 'Em Hutch" Serial.

The Isle of Zorda (C-86. May 6).

Releases for Week of April 16
No. 2 of Go Get 'Em Hutch (The Falling Wall).
Stand Pat (Parrott—One-Reel Comedy).
The Wolf in Sheep's Clothing (2/3 Reel Cartoon)
An Ozark Romance (Lloyd—One-Reel Reissue).
More Trouble (Pathe Playlet—Three-Reel Reissue). (R-763. April 15.)

Releases for Week of April 23
No. 3 of Go Get 'Em Hutch (The Runaway Car).
Full o' Pep (Pollard—One-Reel Comedy) (R-969. April 29).
The Wicked Cat (2/3 Reel Cartoon Fable) R-878. April 22).
Bride and Gloom (Lloyd Reissue—1 Reel).
The Mysterious Client (Three-Reel Reissued Playlet) (R-879. April 22).

Releases for Week of April 30
No. 4 of Go Get 'Em Hutch (The Tunnel Menace).
Kill the Nerve (One-Reel Pollard Comedy).
The Boy and the Dog (2/3 Reel Cartoon Fable).
Pipe the Whiskers (Lloyd Reissue).
Told at Twilight (Three-Reel Playlet Reissue —Baby Marie Osborne).

Releases for Week of May 7
No. 5 of Go Get 'Em Hutch (Shot Into Space).
Days of Old (One-Reel Pollard Comedy). (R-199. May 13).
The Eternal Triangle (2/3 Reel Cartoon Fable). (R-200. May 13).
Follow the Crowd (Lloyd Reissue—One Reel).
Vengeance Is Mine (Three-Reel Reissue—Irene Castle). (R-200. May 13).

Releases for Week of May 14
No. 6 of Go Get 'Em Hutch (Under the Avalanche).
Light Showers (Pollard Comedy—One Reel).
The Model Dairy (2-3 Reel Cartoon Comedy).
Swing Your Partners (Lloyd Reissue).
Ruler of the Road (Three-Reel Playlet).

Releases for Week of May 21
Do Me a Favor (1-reel Pollard Comedy).
Love at First Sight (2.3-reel Cartoon Fable).
Why Pick on Me (1-reel Lloyd Reissue)
Cry of the Weak (2-reel Playlet Reissue).

R-C-PICTURES

Five Days to Live (Sessue Hayakawa). R-319, Jan. 21.
The Call of Home (R-428, Jan. 28; C-858, Feb. 25).
Why Men Forget (R-553, Feb. 4; C-748, Feb. 18).
Two Kinds of Women (R-660, Feb. 11; C-748, Feb. 18).
Billy Jim (Fred Stone). R-663, Feb. 11; C-858, Feb. 25.
Beyond the Rainbow (All-Star). R-84, March 4; C-170, March 11.
Boy Crazy (Doris May). R-199, March 11. (C-292. Mar. 18).
The Vermilion Pencil (Sessue Hayakawa). (R-299. Mar. 18). (C-544. April 1.)
The Bigamist. (R-661. April 8.) (C-775. April 15.)
Queen o' the Turf (R-969. April 29).
Hy Meyer Travelaughs (One-Reel Each) (R-968. April 29).
The Sheik of Araby (H. B. Warner). (R-196. May 13).
The First Woman (C-344, May 20).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES
Why Announce Your Marriage? (R-430, Jan. 28; C-748, Feb. 18).
Reckless Youth (R-760, April 15), (C-195, May 13).
Reported Missing (C-964. April 29) (R-876. April 22).
Evidence.

EUGENE O'BRIEN STAR SERIES
Clay Dollars (R-555, Feb. 4; C-656, Feb. 11)
The Prophet's Paradise (R-297. March 18) (C-86. May 6).
Channing of the Northwest.
John Smith.

CONWAY TEARLE STAR SERIES
Shadows of the Sea (R-205, Jan. 14; C-656, Feb. 11).
A Wide Open Town. (R-297. Mar. 18). (C-399. Mar. 25).
The Referee.

SHORT SUBJECTS
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

UNITED ARTISTS

The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford), 9,984 Feet. R-573; C-649.
The Ruling Passion (R-554, Feb. 4; C-748, Feb. 18).
The Doll's House (Nazimova) 5,500 Feet. R-863, Feb. 25; C-75, March 4.
Fair Lady (Rex Beach Prod.) (C-875. April 22).

UNIVERSAL

JEWELS
The Leather Pushers (Series of Two-Reelers). R-425, Jan. 28; C-546, Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316, Jan. 21; C-546, Feb. 4.
Man to Man (Harry Carey). R-664, Feb. 11; C-748, Feb. 18.
Wild Honey (Priscilla Dean). R-200, March 11. (C-292. Mar. 18).
The Trap (Lon Chaney). (R-196. May 13).

SPECIAL ATTRACTIONS
Tracked to Earth (Frank Mayo). R-863, Feb 25. (4,477 Feet). C-170, March 11.
The Wise Kid (Gladys Walton). R-80, March 4; C-75, March 4; C-170, March 11.
Dangerous Little Demon (Marie Prevost) 4,751 Feet. (R-300. Mar. 18). (C-399. Mar. 25).

Note—Refer to page 419 for explanation of reference marks

CURRENT FILM RELEASE DATES

The Bear Cat (Hoot Gibson). (R-664. April 8) (C-874. April 22).
The Man Under Cover (Herbert Rawlinson). (R-760. Apr. 15). (C-195. May 13).
A Wonderful Wife (Miss DuPont) (R-879. April 22), (C-334, May 20).
The Man Who Married His Own Wife (Frank Mayo) (R-91. May 6).
Second Hand Rose (Gladys Walton). (R-199. May 13).
Step on It (Hoot Gibson) (R-340, May 20).

SERIALS

With Stanley in Africa (George Walsh and Louise Lorraine). R-662, Feb. 11.
The Adventures of Robinson Crusoe (Harry Myers). (R-552. April 1.) (C-656. April 8.)

WESTERN DRAMAS (Two Reels Each)

The Verdict.
The Big Ranger (Elmo Lincoln).
A Guilty Cause (Tom Santschi).
The Raid (Neal Hart).

CENTURY COMEDIES (Two Reels Each)

The Sleepyhead.
Cheerful Credit (Brownie).
Red Hot Rivals (Lee Moran).
Sic 'Em Brownie.
Off His Beat.

STAR COMEDIES (One Reel Each)

A Gold Insect.
The Minute Man.
Loose Nuts.
The Gay Deceiver.
A Royal Flush.

VITAGRAPH

SPECIAL PRODUCTIONS

The Flower of the North (R-427, Jan. 28; C-656, Feb. 11).
The Little Minister (R-1129, Dec. 31; C-202, Jan. 14).
The Prodigal Judge (R-661, Feb. 11; C-75, March 4).
The Sheik's Wife. (R-296. Mar. 18). (C-399. Mar. 25).
Too Much Business (C-660, April 8), (C-334, May 20).
Gypsy Passion (French Prod.). (R-663. April 8) (C-86 . May 6).
My Wild Irish Rose.

CORRINE GRIFFITH

Single Track.
Island Wives (R-551. April 1) (C-875. April 22).
A Virgin's Sacrifice.

EARLE WILLIAMS

Lucky Carson (R-318, Jan. 21; C-748, Feb. 18)
The Man from Downing Street (R-661. April 1) (C-964. April 29).
Restless Souls.

ANTONIO MORENO PRODUCTIONS

The Secret of the Hills (R-85. Mar. 4.) (R-544. April 1.)
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow (R-555. Feb. 4). (C-195. May 13).
The Matrimonial Web (R-2220; C-289).
The Angel of Crooked Street.

WILLIAM DUNCAN

No Defense (R-425, Jan. 28; C-546. Feb 4)
The Silent Vow (R-760. April 15) (C-964. April 29).

LARRY SEMON COMEDIES

The Sawmill. (R-297. Mar. 18.)
The Show Shop (R-663, Feb. 11).

JIMMY AUBREY COMEDIES

The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

WID GUNNING, INC.

White Hands (Hobart Bosworth). 5,654 Ft. R-663. Feb. 11. C-748. Feb. 18.
Bear, Boy and Dog (2,053 Ft.).
Puppy Days (959 Ft.).
Robinson Crusoe Hours (966 Ft.).

Entertainment Series

Phil Kennedy.
The Blonde Vampire.
Foolish Monte Carlo.
The Bootleggers (R-764, April 15).
The Love Nest.
Don't Blame Your Children (R-343, May 20).
Mrs. Dane's Confession.
The Blue Mountain Mystery.
Rime 'Em Cowboy.

STATE RIGHT RELEASES

ALEXANDER FILM CORP.

Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ARTCLASS PICTURES

After Six Days. (R-553. April 1.)

AYWON FILM CORP.

Across the Border (Big Boy Williams). (R-550. April 1.) (C-656. April 8.)
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage) (R-344, May 20).

CLARION PHOTOPLAYS, INC.

Expose of Sawing a Lady in Half. 1,475 Feet.

C. C. BURR

Burn 'Em Up Barnes (Johnny Hines). R-211. (C-399. Mar. 25).

CLARK CORNELIUS

The Hate Trail (R-198. May 13).

EQUITY PICTURES

Where Is My Wandering Boy Tonight? R-550. Feb. 4. C-858. Feb. 25.
What No Man Knows (Clara Kimball Young). R-1077. C-108. Jan. 7.
The Worldly Madonna (Clara K. Young). (R-763, April 15.)

EAST COAST PRODUCTIONS

Ashes. (R-551. April 1.)
Any Night.
The Greater Duty.

EXPORT AND IMPORT

The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. R-427. Jan. 28.

C. B. C.

Star Ranch Westerns (Two reels, bi-monthly).
Life's Greatest Question.
Sunset Comedies (Series of 26 featuring Billy West, Two Reels Each.)
Sunrise Comedies.

DI LORENZO, INC.

Blaze Away (Big Boy William). (R-406. March 25) (C-964. April 29).

GEOGRAPHIC FILM CO.

The Garden of Gethsemane (One Reel). (R-196. May 13).

PHIL GOLDSTONE

Taking Chances (Dick Talmadge). R-756. Feb 18.
Watch Him Step (R-200. May 13).

G. H. HAMILTON

Give Me My Son (R-83, March 4; C-170, March 11).
In Self-Defense (R-92. May 6).
When Knights Were Bold.

HOUDINI

The Man from Beyond (Houdini). (R-759, April 15), (C-334, May 20).

L. & H. ENTERPRISES

Daughter of the Night. R-114. Jan. 7.

LEE-BRADFORD

Determination (R-319. Jan. 21) (C-656. April 8).
Flesh and Spirit. (R-762, April 15.)
Squirrel Comedies.

BERT LUBIN

Partners of the Sunset (Allene Roy) (R-970. April 29).

McGOVERN AND EGLER

(Shorty Hamilton—Two-Reelers)
Pony Boy.
Grit.

PACIFIC FILM COMPANY

Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).
The Girl from Rocky Point. R-81. Mar. 4.
The Able-Minded Lady (R-199, March 11).
The Forest King. (R-406. Mar. 25).

EDDIE POLO

Cap'n Kidd (Serial). (R-553. April 1.)

PRODUCERS' SECURITY

The Man Who Paid. (R-404, Mar. 25; C-755, April 15.)
Welcome to Our City (Maclyn Arbuckle). R-756. Feb. 18.
Squire Phin (Maclyn Arbuckle). (R-197. May 13).

RIALTO PRODUCTIONS

False Brands. (R-297. Mar. 18).
Arrest Norma McGregor.
Wolf Pack. (R-763, April 15.)
Judgment.

RUSSELL CLARK

The Man Worth While (Romaine Fielding), 5,164 Ft.
The Love Slave (Lucy Dorraine), 5,496 Ft.
The Offenders (Margery Wilson).
Insinuation (Margery Wilson).

SECOND NATIONAL

David and Jonathan. R-661. Feb. 11.
Her Story. R-85. Mar. 4.
The Night Riders (R-878. April 22).

W. M. SMITH

So This Is Arizona (R-878. April 22).

TRUART FILM CORP.

Perilous Ascent of the Zinal-Rothern.
Pelican Island.

WESTERN PICTURES' EXPLOITATION

Blue Blazes (Lester Cuneo). R-320. Jan. 21.
Hell Hounds of the West (Dick Hatton). R-549. April 1.)
The Masked Avenger (Lester Cuneo). (R-664. April 8.)
The Man from Hell's River (R-970. April 29).
Ridin' Wild (Roy Stewart) (R-90. May 6).
Four Hearts (Dick Hatton). (R-197. May 13).

SACRED FILMS, INC.

Abraham and Sarah (R-198, March 11).
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes). R-865, Feb.

WARNER BROS.

A Dangerous Adventure (Serial). R-300. Mar. 18.)
Your Best Friend (Vera Gordon.) (R-552. April 1.)
F. O. B. Africa. (R-553. April 1.)

MISCELLANEOUS

J. STUART BLACKTON

The Glorious Adventure (Lady Diana Manners). 7,730 Feet (R-91, May 6), (C-334, May 20).

M. J. BURNSIDE

Yankee Doodle, Jr. (R-299. March 18) (C-875. April 22).

FEDERATED EXCHANGES

Screen Snapshots.

JOE ROCK COMEDIES

The Whirlwind.
Help Yourself.

HALLROOM COMEDIES (Two Reels)

From Soup to Nuts.
Beware of Blondes.

CHESTER COMEDIES

Birthday Guests and Jungle Pests.
Snooky's Home Run.

F. J. GODSOL

Sherlock Holmes (John Barrymore) (R-340, May 20).

D. W. GRIFFITH

Orphans of the Storm. R-1125. Dec. 31. C-312. Jan. 21.

HARRY LEVEY

Around the World with Burton Holmes (R-90. May 6).

WARREN A. NEWCOMBE

The Enchanted City (One Reel). R-752. Feb. 18.

PRIMEX PICTURES CORP.

Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

PRIZMA

Away Dull Care.
Seeing the Unseen.
Nippon.

PIONEER FILM CORP.

The Forgotten Woman (Pauline Stark). R-552, Feb. 4.
The Leech (Claire Whitney—Six Reels). (R-663. April 8.)
Beyond the Crossroads (Ora Carew). (R-662. April 8.)
The Crimson Cross (R-90. May 6).

Note—Refer to page 419 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

In New England

May First to Fourth I was in Boston, Home of THE BEAN and Hub of The Universe, attending the annual spring meeting of the Society of Motion Picture Engineers. In the little spare time at my disposal I visited a few of the Boston (if you are a native you call it Baws tun) photoplay theatres and met a few of "the boys."

I also called upon John H. Plunkett, Chief of Inspection, Department of Public Safety, than whom I know of no more courteous gentleman. I have faith to believe that he will at least condone, if not quite forgive the very sharp criticism I feel obliged to make concerning certain matters hereafter spoken of.

I would greatly regret offending Mr. Plunkett, because I hold him to be an entirely honest public official, whose only fault is that the law forces him to undertake the handling of things with which in the very nature of things he cannot have that first hand knowledge and familiarity necessary to the exercise of correct judgment.

But whether I offend or not, the situation is such that I shall speak very plainly, because unnecessary hardship is imposed upon every projectionist in the state and, in addition, the value of what thousands upon thousands of the citizens of the state daily buy is automatically lowered by conditions of which I will describe.

I had intended to interview Colonel Foote, Commissioner of Public Safety, but after a long chat with Mr. Plunkett I called that end of it off, for the reason that if I was unable to seriously impress Mr. Plunkett, who has at least some knowledge of projection practice—though not actual practical experience therein—what hope could I have of impressing Colonel Foote, who presumably knows nothing at all about it and its problems.

What The Trouble Is

And now I grab the hammer. Massachusetts law and rule makers have done and are doing some very non-understandable things. They have passed laws and made rules which are, in my opinion, as senseless as they are useless. They have gone to an utterly unnecessary and entirely foolish extreme in one direction in the endeavor to reduce the fire hazard, and in so doing have set up another and far more dangerous condition; also in the attempt to conserve public safety (fire hazard) they have gone to an extreme in one direction and have made the entire effort largely abortive by neglect in another direction.

I talked with Mr. Plunkett at some length with regard to these matters, but apparently without making any serious impression. I attribue this to the fact that men are, from the lowest to the highest grade, largely creatures of habit, and the official "habit" in Massachusetts is to regard the projection room problem as one purely of fire hazard, and that the hazard is to be controlled by one process and one only.

The Situation

Here is the situation:

First and foremost, Massachusetts law is full of rather absurd errors as regards nomenclature. The law sets up the word "Booth," recognizing its inadequacy and absurdity by giving a precise definition of the word as used in that state. May I respectfully refer Colonel Foote and Mr. Plunkett to that good old book "Webster" for a definition of Booth?

But, for their information, let me say that, regardless of the correctness or incorrectness of the term, the psychology of its use is to suggest to the exhibitor a small, cramped "cubby hole," instead of a decent, spacious projection room.

The use of the term Booth is therefore not only unfortunate, but distinctly BAD. It has an injurious effect upon every man, woman and child who patronize motion picture theatres in Massachusetts, because it makes for lowered standard of screen results.

Of course you may dispute this. You may also dispute the fact that you feel pain when you have a broken leg, but the pain is there just the same and the disputation makes no difference at all.

Projection room is the term, gentlemen. It suggests to the mind of the exhibitor and architect an honest-to-God *room*, which means hence better value for the money your people are paying in at box offices.

Another Matter

The, too, you dub the projectionist an "Operator," for which you have some legitimate excuse, because there was a time when the term properly applied, and the giving of the man who reproduces photoplays for the amusement and instruction of your citizens a new and distinctive title is a comparatively recent action.

But, gentlemen, Massachusetts is looked upon as a leader among states. She therefore should not only keep up with the procession, but should be in its front rank. The man who projects motion pictures professionally is now termed a motion picture PROJECTIONIST. The only possible legitimate ground you can have for failure to already have adopted the title is that you dislike to make changes, but that is a rather poor excuse.

It is just a while back that Massachusetts gravely declared perfectly harmless and innocent people to be witches, and took their very lives for it. You do not do that now. You changed, which is pretty good evidence that even Massachusetts thinks changes are sometimes good.

Well, make one *now*. Declaring that the man who reproduces photoplays is merely the operator of a mechanism—a machine, is bad, and it works out badly. It operates to cheapen and lower projection, hence to lower the grade of screen results, which is exactly what your people purchase when they buy a motion picture theatre ticket. And that photoplays are not reproduced as they should be I saw ample evidence while in Massachusetts.

And now another matter. Massachusetts law places projection rooms, projection and everything allied therewith under the Department of Safety, and the department, in turn, places projection rooms and projectionists directly under the supervision of "Inspectors," whom I am informed have arbitrary power and issue orders which the projectionist must obey, no matter how unreasonable, under pain of serious trouble.

I quote from page II of that part of the Massachusetts Department of Public Safety Laws, Rules and Regulations, having to do with motion picture projection rooms.

"'Inspector,' A building inspector of the Department of Public Safety."

Umph! PROJECTION PLACED AT THE ABSOLUTE MERCY OF A BUILDING INSPECTOR! Can you beat that? The reproduction of a photoplay costing perhaps a million dollars at the mercy of a man who, no matter how excellent a building inspector he may be, probably knows nothing about practical projection.

Following this lead it is to be presumed that Massachusetts places the inspection of steam boilers in the hands of a good carpenter or brick layer, though perhaps an electrician is given full authority over them. There would be exactly as much sense in that as there is in placing a building inspector in full authority over projection rooms.

And let me tell you that these building inspectors have not acted with even ordinary good judgment and comon sense in the matter of making things safe, either from the fire hazard standpoint or in the matter of eye strain, which latter is by far the more serious matter of the two, as matters stand today.

Let Us View the Situation

And now let us examine into matters. In your projection room (dubbed "booths" by the department of public safety, and for the most part really just that, at least insofar as concerns the matter of size) the law demands, and your building inspectors have enforced a 6x12 inch observation port, which is not even called by its proper name. This harmful and purely foolish law declares that the port must be twelve inches high by six inches wide, though it was told me that the building inspectors had, as a great concession, conceded that it might be twelve inches wide by six inches high. Oh joy!

Just who first conceived so monstrous and utterly absurd a law the good Lord only knows. What I am interested in is why men of good sound sense like Mr. Plunkett (I also am told that Colonel Foote is a very capable man) allow it to be retained, though I think it is very largely the fault of Massachusetts projectionists themselves. When I protested Mr. Plunkett replied to the effect that surely there could be nothing wrong with the observation port dimensions because the "Operators" had uttered no protest, although they had had many other matters up with him, to which argument it was, of course, difficult to reply.

Just why Boston and Massachusetts projectionists submit to so hampering a restriction as being compelled to squint through a sort of enlarged knot hole, without making the slight-

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est protest, I am free to say passeth my understanding. Probably it is because they (a) are used to taking anything handed them and (b) they have never worked with a decent observation port, hence do not realize the hardship inflicted by the small one, or the damage it does to their work.

No Excuse

Anyhow there is absolutely no excuse for such a restriction on the size of ports. If there is I shall be delighted to have you name it.

To keep noise out of the auditorium? Nothing doing. You can do it better by covering the port with glass, as is done even now with some of the knot holes you are now using.

To reduce danger? Honestly you make me laugh! Let us see. Will a shutter 12 inches high by six wide drop any quicker than one twelve inches square? It will NOT! Will a shutter twelve inches square be more certain and to all intents and purposes as quick in covering its port than one six inches high by twelve wide? It most certainly will. But, you say, the heavier shutter will make more noise in falling! To which I reply by saying that if you use a bit of common sense and pad the grove bottoms with felt or rubber, as directed in the handbook, and many times in this department, shutters will make no noise at all, regardless of weight.

"But," you say, "there will be more chance of fire and smoke being visible through the large opening than through the smaller one."

PURE PIFFLE, provided, again, that you use common sense, which you most emphatically are NOT doing now. We may accept it as a statement of cold fact that ANY PORT SHUTTER FUSE SYSTEM WHICH WILL NOT ACT WITHIN FIVE SECONDS AFTER THE START OF A FIRE IS WORSE THAN USELESS. I say "worse than useless" because the projectionist is in any event, in the intense excitement of the moment, or instant rather, that a fire starts, apt to forget to drop the shutters manually, and if they be fused he is more likely to do so because he naturally depends on the fuses to some extent.

Not One Efficient Fuse

During the past ten years I have visited many Massachusetts projection rooms (miscalled "booths" by the Department of Safety) and do not remember having seen one single port shutter fuse system which was efficient. Most of them are worthless, insofar as concerns the matter of safety.

To be efficient and effective it is absolutely necessary that port shutter fuses be located within a distance not to exceed three inches of the probable seat of any film fire, which means the aperture of each projector, the rewind table and the film storage tank.

It is all a matter of a properly installed master cord and fuses, and it is very simple and practical. A master cord, either of fuse wire run over pulleys, of chain over pulleys, or of stout cord run through harness rings, must be run from a headless spike beside the projection room door, to which it is attached by a harness ring, up to the ceiling, across and down to each projector, to the rewind table and the film storage tank. If a drain or cord be used, at each projector there must be two fuses, viz., one of metal and one of a two or three inch piece of fuse, the latter held to the cord or drain by suitable clamps. The projector fuses and cord holder must be held by an arrangement which will not interfere with slippage of the cord on one projector when the fuse on the other lets go. The exact location of projector fuses will of course depend upon what projector is used, but it is an easy matter to work out, and a very simple one, too.

With such a master cord and properly placed fuses to both types they may be depended upon to drop the shutters on all ports within five seconds of the time a fire starts. Of course some of the building inspectors who inspect projection matters will elevate their hands in holy horror at the very idea of exposing a total of perhaps a foot of film used for fuses. Pure piffle, gentlemen! You are doing a lot worse things right now.

If Real Safety Is Wanted

If Massachusetts really wants safety (which is NOT safety from fire, but from fire PANIC) and does not mind making a lot of "inspector" jobs, now held by political henchmen, rather unnecessary, let my suggest that you (a) Get your newspapers interested in publishing statements in all their Sunday issues for two or three months to the effect that there is really not one particle of danger to audiences from film fire in a motion picture theatre. One publication will not suffice. This is a matter which must be drilled into the heads of the people.

(b) Require all motion picture theatres to display on their screen, just before the commencement of each show, for a period of say three months, and once or twice a week thereafter, something like the following:

TAKE NOTICE

THE PROJECTION ROOM OF THIS THEATRE IS **THOROUGHLY** FIREPROOF. SHOULD A FILM CATCH FIRE THEREIN IT IS ABSOLUTELY IMPOSSIBLE FOR ANYTHING EXCEPT POSSIBLY SOME SMOKE TO ESCAPE INTO THE AUDITORIUM. THERE IS NOT THE SLIGHTEST DANGER TO THE AUDIENCE FROM ANY FIRE WHICH MIGHT OCCUR. **THE DANGER ALL COMES FROM SENSELESS PANIC** WHEN SOME **ARRANT COWARD** SEES A BIT OF SMOKE, SHOUTS FIRE AND BOLTS FOR AN EXIT.

The above wording is only suggested, of course. By the end of three months of newspaper work and running of above slides at every performance every one will have it pretty well drilled into them that there really is no danger to them from a fire. But you should go further.

(c) Establish vent flues of *ample dimensions* —not less than eighteen inches in diameter, and have them equipped with not merely one, but *two* fans. Do not establish these fans in the flue itself, but entirely outside the projection room. Have them pump air through a four or six inch diameter pipe, the same entering the vent flue and discharging upward near the upper or outer end of the flue, the idea being to be sure the draft through the vent pipe is *always in the right direction.*

The vent pipe will then act something as does the feed pipe to an injector. Under this plan the fans will keep right on working through the worst possible fire, and if the vent pipes be large enough and the port shutters properly closed YOU MAY BURN HALF A DOZEN REELS OF FILM IN THE PROJECTION ROOM WITHOUT THE AUDIENCE KNOWING ANYTHING MORE THAN THAT THE SHOW HAS STOPPED. The draft will be upward through the vent flue and inward around the cracks around the port shutters and door. *No smoke will show.* The idea of the vent flue air jet is to enable the locating of the fans entirely out of the way of possible harm.

Very likely the building inspectors will attempt to pick holes in the foregoing, instead of trying to apply it, but it is very difficult to find real faults in a plan founded on plain common sense.

The Harmful Small Port

As to the harm the small observation ports do, why it is just this. If the port is only six inches wide it compells the projectionist to jam his face right into the opening in order to see his screen with anything like distinctness, in which position he is in some measure out of touch with his projector, which certainly is UNSAFE from the fire hazard viewpoint.

Again, he cannot and will not watch his screen as he should and must in order to give really good results and artistic projection. Still again, it is utterly impossible to judge any too accurately of the focus of a picture a hundred or more feet away under the best of circumstances.

Hampered by a silly little hole like that it just cannot be done at all, and an out-of-focus picture is hard on eyes. It sets up eyestrain, and eyestrain which is entirely unnecessary.

If you make the ports twelve inches wide and six inches high, then you should breed men of standard height for projectionists. In fact you might try breeding men with one eye, or with their eyes very close together in order to accomodate your six-inch-wide pearl of wisdom.

Sharp criticism, yes, but it is nothing less than an outrage to hamper the motion picture industry with such entirely nonsensical restrictions, when they do great damage both to the industry and to the eyes of the people, without the slightest benefit in return.

Next week I will tell you something of what I found in Massachusetts projection rooms.

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Better Equipment

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The Yonkers Strand Is a Credit to Ex-Mayor Walsh and Architect Quick

THE Strand Theatre, Yonkers' beautiful, new house, which recently opened, constitutes not only a testimonial to the ability of its architect, H. Lansing Quick, but is a concrete illustration of the conservation that may be effected by skillful planning.

When the Strand Realty Corporation purchased the property of the First Reformed Church, on South Broadway, for the erection of the Yonkers Strand, it was the original intention to demolish the church and erect a new theatre building on its site. But after a careful study of the situation by Architect Quick it was decided to retain the main auditorium of the church, while an old school building, adjacent to the church, was partly demolished and replaced by an extension to the church auditorium.

This made it possible to devote a portion of the property acquired to the acccommodation of the theatre entrance and an office building of one hundred feet frontage by forty-five feet in depth.

The building, housing the theatre and offices, is three stories in height and its front is faced with rough finished grade brick, laid in ornamental panels, with trimmings of granite and glazed terra cotta.

Arrangement of the Building

The main theatre entrance occcupies the centre of the first floor, with eight-foot corridors at each end to serve as fire exits.

The remainder of the first floor is divided into three stores, with one of the fire escape corridors serving as an entrance to the office building.

The second floor is entirely occupied by offices and the third by the Chamber of Commerce. Over the main theatre entrance there has been erected an ornamental marquise, with electric display signs. The ceiling of marquise is paneled and contains three hundred lights. The entrance doors have been recessed into front of building for a distance of about ten feet and the ticket booth is located in this entrance. The booth is novel in its construction, the lower section being of the same ornamental brickwork as the building and the upper part of bronze with leaded glass windows. For the protection of the occupant there have been installed telephone and electric alarm devices.

A Non-Slip Floor

The main lobby is twenty-five feet wide, with a vaulted ceiling fifteen feet high. The floor, laid with terrazzo, has a slight ramp to meet the rotunda floor under the main auditorium. A quantity of carborundum mixed in the composition guards against the patrons slipping. The side walls are treated in Caen stone and ornamental plaster, which is decorated in blue and gold. The west panel of the lobby is decorated with a mural showing life-size figures with gold mosaic background. The lighting is by means of two romanesque lanterns suspended from the ceiling and six ornamental brackets on side walls.

The rotunda is entered from the lobby through wide glass doors and is twenty-five feet wide and fifty feet long, with octagonal ends. Directly opposite the entrance is a ladies' alcove; this alcove contains an ornamental fireplace, mirrors, easy chairs and settees. The floor is covered with a one-tone carpet.

The Rotunda

The openings of the octagonal ends directly to the north and south lead to fireproof stairways, to the rear of the auditorium and to fire escape doors at the sides. One of the octagonal panels at each end is fitted with bronze drinking fountains and Dixie cup vending machines. The other two openings in the octagonal ends are ramps leading to the main auditorium. The floor of the rotunda is of terrazzo laid in design, with Caen stone walls and ornamental plaster ceiling in blue and gold. The lighting is by means of two handsome Romanesque ceiling fixtures and ornamental standard lamps.

At the foot of the ramp on the north side of the building is the men's smoking room, which has a terrazzo floor and side walls decorated in a leather effect. Off this room is the men's toilet. At the foot of the south ramp a door leads into the ladies' room, which has a one-tone carpeted floor and decorated walls. Both the men's and ladies' toilets are fitted with most modern appliances. The smoking room, ladies' room and toilets are heated and ventilated by means of steam coils and electric fans, forcing in the heated fresh air and an exhaust fan for ventilation.

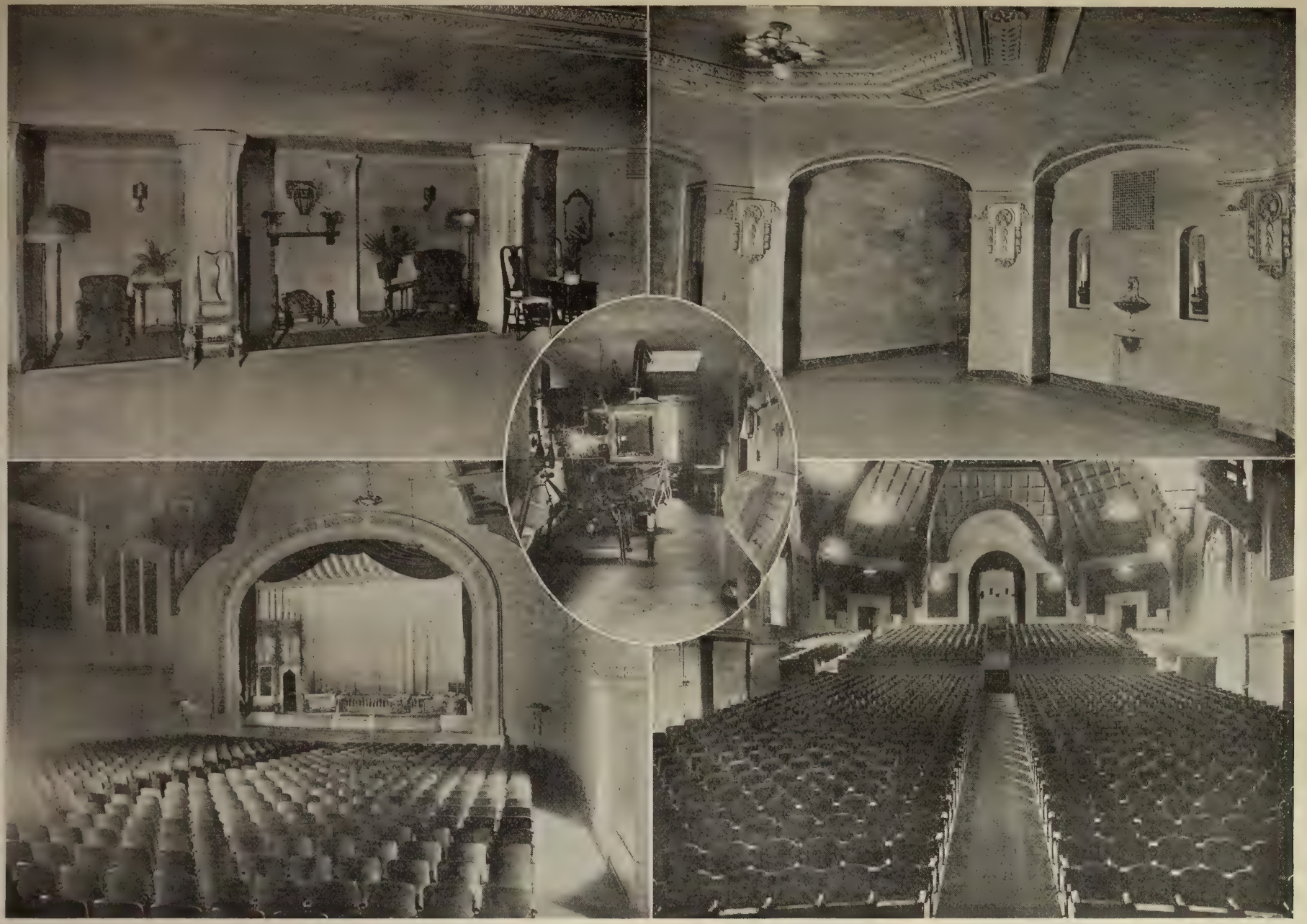
The Theatre Proper

The theatre is entered by means of ramps directly in the center of the auditorium. It is a one-floor house with a cross-over and step in the center. On entering one receives a distinct impression of vastness because of the height of the ceiling and the old church dome, which has not been altered, but added to in connection with the enlarging of the auditorium.

The side walls are treated with ornamental Caen stone and are panelled off to suit the spaces, the panels being filled with tapestry of blue and gold. The ornamental glass in the old north and south windows has been removed and plain glass installed so as to open. These openings in the day time are covered with silk curtains with velour drapes, so arranged that in summer the silk curtains may be drawn to one side, giving the effect of an open-air theatre. An old cast window of the church has been entirely removed and bricked up. Directly back of this is the projection room, located in the court between the front office building and the theatre. It has been constructed entirely fireproof with an entrance from the office building shut off by double fire doors. It is one of the largest and best arranged booths in the State of New York. It contains two Powers projectors, spot-lights, motor generator and re-wind cabinets. The room has been provided with plumbing for the conveniences of the operators, and has every possible fireproof device.

The proscenium opening at the west end of the auditorium is elliptical in shape and is of

STRAND THEATRE, YONKERS, NEW YORK
Showing the three-story front and the entrance to house



INTERESTING INTERIOR VIEWS OF THE STRAND THEATRE, YONKERS, NEW YORK

Above, at left, the ladies' alcove. At right, one of the rotunda panels, with its fountain flanked by Dixie Cup Vendors. Below, at left, part of the auditorium and stage as seen from rear of house. At right, the seating arrangement as viewed from stage. Note position of the projection room ports. Center illustration shows the Power's equipped projection room

MAIN LOBBY AND ROTUNDA OF THE YONKERS STRAND

The artistic and handsomely furnished rotunda, as shown at right, is entered directly from the lobby

ornamental Caen stone picked out in blue and gold. Above it is a mural panel decoration representing music, backed with gold Mosaic. The front of the stage proper is also finished in ornamental Caen stone, decorated in blue and gold. At either side of the proscenium arch are the grilled openings for the organ, which has been erected in the wings on the north and south ends of the stage.

Specially Designed Stage Setting

The day curtain in the proscenium opening is of blue velour with gold leather applique, and is arranged to open in tableau effect. The stage setting has been specially designed to suit an auditorium of this type, and is in the form of an English terrace, surrounded by a balustrade. At south end of the stage is shown an English bay-window, inside of which is located the organ consol. The terrace is covered with an ornamental awning and the entire setting is surrounded with a blue cyclorama by which the effect of atmosphere and distance is produced. The center section of this cyclorama acts as a draw curtain over the screen, which is of a treated plaster. The wings of the stage contain dressing rooms and toilets.

The lighting of the theatre proper is by means of twelve specially designed Romanesque ceiling fixtures, suspended from the hammer beam trusses. They are arranged in a double lighting system, the center canopy being used for the house lighting during the picture and the balance for lighting during intermission. The main display lighting, operated by house electrician from a panel board on the stage, is so arranged with dimmers that sudden changes will be avoided.

The main fire escape and house lighting is operated from a panel board in the main rotunda, and is under the care of the house manager.

Heating and Ventilating

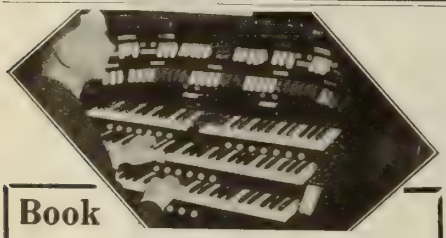
Special care has been taken with reference to the heating and ventilation of the main auditorium and the other public spaces. This has been accomplished by means of three large fans which force the air over the heating surface and into the auditorium. Two are in the rear of the house, on the north and south sides, a third larger unit above the ceiling, forcing the air in through perforated panels in the ceiling. These fans may be reversed in summer to draw the heated air out. An exhaust fan takes the air out through ornamental grills under the stage.

The main floor accommodates fifteen hundred seats which are arranged with wide aisles.

The Strand Realty Corporation, which was organized to finance the building of the theatre, has as its principal stockholder the Hon. Michael J. Walsh, ex-mayor of Yonkers, ex-deputy of the State of New York and past president of the Tax Commission of the State of New York.

The manager of the Strand is Guy A. Graves, who was associated with the Proctor interests for upwards of twenty-two years, and has been very favorably known as manager of the Proctor Theatre in Yonkers for the past six years.

In carrying out his project, Mr. Walsh endeavored to make it a Yonkers institution as far as possible. The holding company is composed mostly of Yonkers men; the architect employed to carry out the work is a Yonkers man, and every contract possible was placed with a Yonkers concern.



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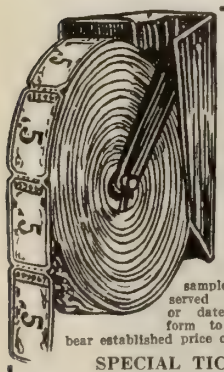

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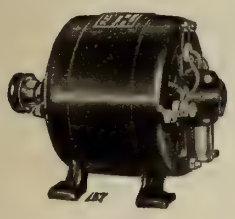

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Vallen Automatic Curtain Machines Are Solving an Exhibiting Problem

IN our May 6 issue the Better Equipment Department advocated the utilization of curtain operating devices on acccount of their convenience and economy.

It is with a distinct feeling of pleasure that we are in receipt of a letter from the E. J. Vallen Electrical Company, of Akron, Ohio, advising us that during the past month it has placed nine Vallen automatic curtain machines and that three other outfits have been specified by architects for houses not yet ready to receive them.

The installations reported by the Vallen Company are the Liberty Theatre, of New Orleans; the theatre of the Isaac Delgado Central Trade School, of New Orleans; Bellevue Theatre, Upper Montclair, N. J.; Rivoli Theatre, Syracuse; Rowland & Clark's Manor Theatre, of Pittsburgh; the Oak Theatre, of Dallas, which installed two machines; the Rialto Theatre, of Fort Worth, which ordered its second machine, and the Weir Theatre, of Aberdeen, Wash.

The installations in the Syracuse, Dallas and Pittsburgh houses were personally supervised by the Vallen Company's engineers.

Repeat Orders

Rowland & Clark ordered their third machine for the Manor Theatre, of Pittsburgh, the two previous installations having been made in the Perry Theatre, of Erie, Pa., and the State Theatre, of Pittsburgh. The Rialto Theatre, Fort Worth, Tex., is now using its second machine.

Repeated orders, such as these, constitute testimonials to the desirability of the Vallen product.

That the Vallen automatic curtain machine is able to perform the service which many of those not acquainted have heretofore considered impossible is illustrated by the fact that the installation of the two machines in the Hope Theatre, of Dallas, was made after several concerns had advised Leonard Houghton, the representative of John Wanamaker, New York, who furnished and hung the curtains, that it was impossible to obtain the desired effect of having the curtain operated on a curve, with a radius of ten feet six inches in a distance of forty-four feet.

The Vallen Company guaranteed that its machines would do the work, made the installation, and proved that it was correct, greatly to the satisfaction of both Mr. Houghton and the owners of the theatre.

Eight New Companies Incorporated at Albany

Eight motion picture companies incorporated in New York State during the week ending May 13. The eight had a total capitalization of $470,000. They are:

Brabin Productions, Inc., $50,000, Charles Brabin, A. L. Raboch, Nathan April, New York; Jack White Corporation, $200,000, E. Krachie, Arthur Skillman, H. G. Liese, New York; Blackford Publishers, Inc., $50,000, Katherine M. H. Blackford, Arthur Newcomb, Alpine, N. J.; M. O. Pritchard, New York; U S Military Vacation Camp, Inc, $10,000, Benjamin Feuer, George C Woolf, Charles Bisberg, New York; Westminster Amusement Co., Inc., $50,000, Jacob and Morris Schechter, Hyman Britwar, Brooklyn; Filmu, Inc., $5,000, Leland Hayward, Jess Smith, Claude Isaacs, New York City; Lightning Film Corporation, $100,000, James Judichhe, Selem Dushey, David H. Rubin, Brooklyn; Schaffer & Hogan, Inc., $5,000, Beatrice and James Hogan, Eva Schaeffer, New York.

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Northwestern Houses Are Buying Equipment

Herman Grimm, of Skagway, Alaska, has purchased complete equipment for his new 350-seat house, consisting of two Simplex Mazda projectors, a screen, chairs, carpets and draperies. The theatre will open July 1. B. F. Shearer, Inc., is installing the equipment.

* * *

Two Northwest churches have recently installed Simplex machines, the First Methodist in Seattle and the First Methodist at McCleary, Wash. The Seattle Elks Club has also put in a Simplex.

* * *

The new high school at Wenatchee, Wash., has installed a Powers projector, two screens and complete stage scenery.

* * *

The Buffellen Lumber Co., of Tacoma, has installed a Powers projector equipped with Powers G. E. Mazda and a screen, for the entertainment of the men at the Eagle Gorge lumber camp.

* * *

J. H. Almos, owner of the Poulsbo Theatre, Poulsbo, Wash., has installed a second Powers 6-A.

* * *

R. H. Glenn has installed a Powers projector in his Glenn Theatre at Newcastle, Wash.

* * *

The Moore Amusement Co., Tacoma, Wash., has recently installed new type Powers projectors with governor speed controls and roller pin framing carriages, purchased from Theatre Equipment Company.

Improving Theatres

HELENA, ARK.—Betts Estate, owners New Grand Theatre, will erect an addition and increase seating capacity to 800. Address W. M. Cantley, manager estate.

BRIDGEPORT, CONN.—S. Z. Poli, 26 Church street, New Haven, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for alterations to Lyric Theatre on Main street, to cost $50,000.

ALTON, ILL.—Seating capacity of Hippodrome Theatre will be increased. Address W. M. Sauvage, manager.

CARTERVILLE, ILL.—Carterville Theatre will be remodeled.

CHICAGO, ILL.—Garrick Theatre Corporation, 64 West Randolph street, has plans by J. E. O. Pridmore, 38 South Dearborn street, for remodeling Garrick Theatre, to cost $150,000.

CHICAGO, ILL.—H. Erickson Company, 139 North Clark street, has contract for alterations to Cort Theatre at 133 North Dearborn street for Cort Theatre Company.

CICERO, ILL.—Harry Kaplan, 2607 West Walton street, has contract to erect one-story addition to theatre at 52d avenue and 23d place for Bertelstein & Gold, to cost $25,000.

ROCKFORD, ILL.—C. W. Bradley, 520 Brown Building, is preparing plans for remodeling and building an addition, 124 by 105 feet, to theatre, store and office building at 514-16 West State street, to cost $100,000. Seating capacity of theatre will be increased to 1,800.

INDIANAPOLIS, IND.—Colonial Theatre will be remodeled.

ATLANTIC, IA.—About $40,000 will be expended in remodeling Atlantic Theatre.

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YOU HAVE THE MACHINE THAT IS CONCEDED BY EVEN OUR COMPETITORS AS BEING THE LEADER AND WORTHY OF BEING USED AS A MODEL TO PATTERN AFTER.

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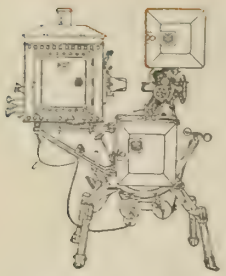

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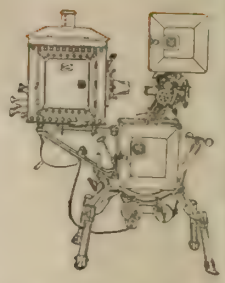

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MANAGING DIRECTOR

April 29th, 1922.

Mr. Charles Peterson, Manager,
Southern Theatre Equipment Co.,
Dallas, Texas.

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Before leaving Dallas I feel it my privilege and pleasure to compliment you upon the really wonderful projection you have achieved at the new Hope Theatre. ← WONDERFUL PROJECTION

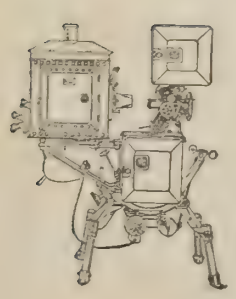
That you secured these perfect results in a newly-constructed Theatre without any delay adds to the merit of the achievement one hundred percent. ← PERFECT RESULTS

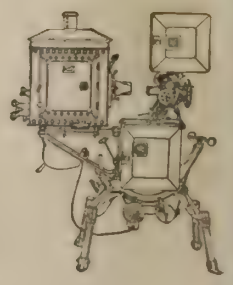
During my long connection with the picture business I have opened over eighty first-class houses, yet can say honestly that in no instance has the projection you have secured been surpassed. ← HAVE OPENED EIGHTY HOUSES

Please accept my best wishes and thanks for the personal attention you gave to this excellent installation. ← EXCELLENT INSTALLATION

Truly yours,
J. D. Williams

J. D. WILLIAMS
General Manager
Associated First National
PRAISES POWER'S PROJECTION





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